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ABSTRACT

Presented is the report of the gifted child project, conducted in the Decatur public schools, Alabama, from 1969 to 1970, consisting of an inservice program for 83 teachers and administrators and a pilot project in language arts for students in grades 9 and 10 in one high school. It is reported that the three teachers from the pilot project will continue to teach English to the same students throughout high school; also, the program will be expanded into elementary and secondary schools. Provided is information on expenditures, the national convention on gifted children, ways to meet gifted children's needs, and objectives for 10 inservice meetings. Samples of inservice materials (articles, papers, procedures, and guidelines) in areas such as the following are included: helps for the gifted child, terms used in literature of the gifted, problems in identification, a creativity test, dimensions of creative thinking (originality, fluency, flexibility, and elaboration), activities and ideas for elementary enrichment, and kinds of evaluation. A statement on philosophy which gives goals for maximum training of superior students precedes a section containing materials from the pilot project. Included are 11 short stories by students and their evaluations by students, the assignment sheet for the short story and poetry unit, comparisons of poetry and short stories, original poems, assignment sheets for the novel, and compositions on the novel. Also included are samples of teacher ratings and student ratings. (MC)

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REPORT OF GIFTED CHILD PROJECT
1969-1970

Decatur City Schools
Decatur, Alabama

ED 082413

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EDUCATION & WELFARE
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Report of Gifted Child Project

1969-1970

Compiled by

Cecil E. Teague

Decatur City Schools
Decatur, Alabama

EC 052630

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Gifted Child Project
Decatur City Schools

Although the 1968-69 school year produced the first major ground work for a gifted child program in the Decatur City School System, interest in such a program had been expressed for several years by both the Junior Service League and the staff of the Decatur City Schools.

Twice during the year, Dr. Ed Frierson, Director of Special Education at George Peabody College, served as consultant for initiating planning for a gifted child program. The work of Dr. Frierson was facilitated by assistance from two highly capable doctoral students. In order for teachers to be involved in these planning sessions with Dr. Frierson and administrative staff members of the school system, the Decatur City Board of Education allowed eight teachers to be released from their teaching duties.

As a result of Dr. Frierson's consultations, an in-service program was planned. Two series of meetings were to be scheduled. The primary aim of the in-service would be to acquaint teachers and other staff members with all aspects of working with the gifted.

The in-service program was most successful. Attendance was good. Teachers were most receptive to the idea of working with the gifted. Many teachers began utilizing immediately many of the concepts and methods learned during the meetings. Teachers,also, began to use the new materials purchased for the gifted.

As a result of the in-service program, the Decatur City Schools began meeting the needs of many gifted children this year. (See in-service section of this report for further information on the in-service program.)

A pilot project for children gifted in the language arts area was initiated in September 1969 at Austin High School. A class of ninth grade students and a class of tenth grade students were used in the project.

A team of three teachers worked with the gifted project. Materials for the project were provided by funds from the Junior Service League, Title I, E.P.D.A., and Decatur City Board of Education.

The project was highly successful. Both teachers and students, were most pleased with the project. (For further information about the Austin High School Gifted Project, see Austin High School Project section of this report.)

As a result of the successful Austin High School Project, the teachers in the project are being allowed to work with one ninth grade class of these gifted students during the students' tenth, eleventh and twelfth grade years. (i.e. the teachers will teach the students tenth, eleventh and twelfth grade English.)

The administrative staff of the Decatur City Schools has decided to launch their main effort to work with the gifted in the middle schools. It was felt that the middle schools were the ideal place to concentrate due to the flexibility and uniqueness of the middle school organization. From the middle school, expansion into the elementary and secondary schools would be a natural growth for the gifted program.

By using ability grouping, acceleration, enrichment activities, and self-initiated learning, the Decatur City Schools will meet the needs of more and more gifted children. Using these four ways of working with the gifted will enable the school system to reach more children than could be reached by any single way of working with the gifted.

As time progresses, the Gifted Child Program of the Decatur City Schools will exhibit a more formal structure. Due to the number of programs which exist or have existed for the gifted, the Decatur City Schools are in the advantageous position of benefiting from the experience of other programs.

The Decatur City Board of Education has arranged for Dr. Ed Frierson to conduct a system wide in-service meeting on May 5. This meeting will deal with the education of the gifted. On the morning of May 5, the

Decatur City Board of Education is again releasing a group of teachers from their teaching duties so that they can meet with Dr. Frierson to gain further guidance in planning for the gifted.

On May 12 and 13, three staff members of the Decatur City Schools will visit programs for the gifted in Winston-Salem and Charlotte, North Carolina. Plans are also being made to have the directors of these two Carolina programs to serve as consultants for the gifted project of the Decatur City Schools.

Cecil E. Teague

Expenditures for Gifted Child Project - 1969 - 1970

QUANITY	ITEMS	PRICE
25	Creative Thinking Activities Books	$16.50
1	Group Membership - National Association for Gifted Children	50.00
2	Rental for film - Meeting The Challenge of The Gifted	4.90
2	Rental for film - Understanding the Gifted	18.10
1	Test Set - Thinking Creatively with Words Form A	5.00
1	Test Set - Thinking Creatively with Words - Form B	5.00
1	Test Set - Thinking Creatively with Pictures Form A	5.00
1	Test Set - Thinking Creatively with Pictures Form B	5.00
1	Norms - Technical Manual for Creative Thinking Tests	1.00
1	Examiner's Kit for Test A & B	7.50
1	Ideabook - Can You Imagine	.66
1	Ideabook - For Those Who Wonder	.72
1	Teacher's Guide - For Those Who Wonder	.66
1	Ideabook - Invitations to Thinking and Doing	.75
1	Teacher's Guide - Invitations to Thinking and Doing	.63
1	Ideabook - Invitations to Speaking and Writing Creatively	.75
1	Teacher's Guide - Invitations to Speaking and Writing Creatively	.63
1	Ideabook - Plots, Puzzles and Plays	.75
1	Teacher's Guide - Plots, Puzzles and Plays	.63
1	Sounds and Images Album 1 and 2	12.00
1	Programed Experiences in Creative Thinking Albums 3,4,5,6,	
	7,8,9,10 (8.00 each.)	64.00
34	Student Guides - Seek Its	59.50

Expenditures for Gifted Child Project - 1969 - 1970

QUANTIY	ITEMS	PRICE
1	Intellectually Gifted; Brumbaugh	$1.00
1	Challenge of The Gifted; Brumbaugh	1.00
1	Cognitive Domain; Bloom	2.25
1	Teaching The Bright & Gifted; Cuttes	7.95
1	Affective Domain; Bloom	2.25
1	Psychology & Education of The Gifted; Barbe	4.95
1	Challenging Talented Jr. High School Youth; Baugham	1.50
1	Guiding The Gifted Child; Crescimbeni	2.14
1	Stretching Their Minds; Fine	4.95
1	Curriculum Planning For The Gifted; Fliegler	8.75
1	Curriculum Enrichment For The Gifted In Prim. Grades	2.25
1	Education & Creative Potential; Torrance	3.60
1	Gifted Children In The Classroom; Torrance	1.75
1	Gifted; Educational Resources	3.80
1	Educating The Academically Able; Crow	3.56
1	Educating Gifted Children; De Haan	4.75
1	Teaching The Gifted Child; Gallagher	7.55
1	Curriculum Planning For The Gifted; Fliegler	8.75

Expenditures for Gifted Child Project 1969 - 1970

QUANITY	ITEM	PRICE
34	Teacher Guides - Seek Its	$102.00
1	Set Filmstrips - Art by Talented Teen - Agers	12.00
1	Set Filmstrips - Photography by Talented Teen-Agers	5.00
1	Set Economic Decision Games	9.00
8	Teacher Guides - Economic Decision Games	12.00
1	Inter - Nation Simulation Kit	53.95
35	Inter - Nation Participants Manuals	38.50
40	Poetry: A Closer Look	64.00
5	Sets of File Guides	8.75
1	File Cabinet	59.00
2	Boxes File Folders	5.96
2	Boxes Thermol Stencils	20.75
12	Sheets Para-tone Letters	15.60
2	Rentals for film - Gifted Ones	9.90
1	Can You Imagine - Teacher's Guide	.69
	Trip to Convention of National Association for -	
	Gifted Children (Mrs. Eaken and Mr. Teague)	377.56
	Expenses for Consultant (Mr. George Stump)	101.00
	TOTAL	1,228.09

Report of the National Association for Gifted Children Convention

1969

One of the best resources in our nation is daily being neglected, and for the most part is subsequently lost. This precious resource is the gifted child. The National Association for Gifted Children has as its goal the utilization of this resource through identification, education, and motivation of the gifted child today.

The N.A.G.C. has been declared a major education association of the nation by the United States Department of Health Education and Welfare. Found in 1954 as a non-profit agency. Membership extends throughout the U.S.A. and abroad.

Mrs. Olivia Eaken and I were previliged to attend the sixteenth annual meeting of the National Association for Gifted Children. The meeting was held at the Hotel Monteleone in New Orleans, Louisiana. The meeting enabled us to meet and talk with people involved with gifted programs throughout the United States and abroad. We learned of the various types of programs in existance and of the mechanics of their operation.

Visitations to three schools for the gifted were the high light of our trip. The schools visited were the Marjorie Walters School and Metairie Park County Day School in Metairie, Louisiana and the Benjamin Franklin School in New Orleans. The two schools in Metairie were private schools. Even though these two schools are known for their interest in meeting the needs of the gifted, we were more impressed with the program of the Benjamin Franklin School, which is a public school.

The following notes were taken during visits to the above mentioned schools.

Marjorie Walters Prep School-Metarie, La.
3870 Seventeenth St. (tuition $500.00 yearly)
(for gifted children only)

Binet done by a Dr. Rummage - (in school, Otis Beta and Gamma are given in 4th and 12th grades. (120 I.Q. or over to be admitted)

25 to class -- 3-1/2 year olds in the pre-school classes A & B -- using the Montessori Method.--

1st grade students are given oral lessons in French.

One year of organ lessons are required of all students-- they may continue if they wish.

Ballet required for all girls from pre-school through 12th grade.

Tumbling is required for all boys from pre-school through 3rd, and then from the 4th on, they have a coach for P.E. (soccer is very popular) (swimming is offered from Sept. thru Oct. and March - May). 4th grade on - a year of typing is required.

4-12 grades are departmentalized.

Lippincott Language Workbooks and Houghton-Mifflin Social Studies books are used.

There is no programmed material used. They do not have any kind of teaching machines.

Metairie Country Day School (started in 1929 by parents)
(tuition $1400.00 yearly) (grades 9-12)
(+ meals and books) (8:25 - 3:34)

Benjamin Franklin School
public school (10-11-12 grades only)
(for gifted children only)

PSAT (IOWA given at 11th grade) (can compare with their 9th grade scores in the school from which they transferred. Almost every family donates $15.00 through the PTA.

Integrated-but there are only about 16 non-white in the school. Civics-American History-General History - 4 years English(State requires only 3) 2 years Foreign Language - Social Studies - 2 years math - 2 years of a Laboratory science - 4 years P. E. (required by State)

(Languages offered are French - Russian - German - Spanish and Latin)
(Also offered are World Literature and a Writing Lab)

Intramural sports for girls --- competitive with private schools.

Wednesday (2:15 - 3:15) activities period - Students may choose chorus or band every Wed. -- Literature for a second Wednesday - or alternate each Wednesday and do any activity they wish (other than chorus - band or Literature)

Discipline is very good

We visited the World Literature Class and the professor was there as an advisor -- students were free to discuss - read - visit library for materials - etc. Enthusiasm was obvious -- students enjoyed telling us about their projects.

We asked for comments about the program:

1. Classes should be no longer than 45 minutes.
2. More free time
3. Retention average too low--it makes you lazy
4. We should combine subject areas more (P.E. and English) etc.

RD OVER We visited a Russian class (beginners). The class was conducted entirely in Russian. For students having only studied the language for two months, they used the language remarkably well.

General information on the Benjamin Franklin High School
(grades 10-11-12) Started in 1957 - 10th
58 - added the 11th
59 - added the 12th
There are now 375 students (10-11-12th grades)
Later plans call for 9th grade to be added and later a middle school.The Superintendent of Schools urged the setting up of a special school for the gifted. (The Board set up a committee to form the school)

Admission requirements:

1. I.Q. 120+
2. Achievement on the Iowa Basic 75% - with no tests below 50
3. 85 average in grade before entrance
4. Live in New Orleans
5. Retention Requirements: (The principal does not agree with these--thinks they are too low)

1. Soph. 3 B or better (80-84)
2. Jr. C overall (75-79)

REPORT BY OLIVIA EAKEN AND CECIL TEAGUE

The following material was prepared by Mr. George E. Stump. Mr. Stump is team captian for a team teaching group working with gifted children at Princeton Junior School, Princeton City School District, Cincinnati, Ohio. Mr. Stump served as a consultant for the Decatur City Schools on March 26 and 27, 1970.

I. Problems to Consider

- A. How to select - what tests and criteria to use
- B. How to develop test for the purpose
- C. How many students to include - how broad a coverage - at what grade levels
- D. What are the major goals and objectives
- E. How to measure those goals and objectives

II. Procedural Problems

- A. What kind of a program to select
- B. How to choose the teachers
- C. How the teachers should work - move with class for a period of several years? Stay in the program how long? Move in and out? If so, how frequently?
- D. Whether or not to have other "special programs" - Is this feasible?

III. Organizational Set-up

- A. Elementary Program
  - 1. Major emphasis upon teachers - in-service - to identify gifted, guide them, and work together to provide for brighter children. To educate teachers to allow creative behavior to flourish.
  - 2. Students
    - a. Special days or programs
      - (1) Limit to "selected group"
      - (2) Give to all - same program
      - (3) Have a variety of programs, so that there is something for all.
    - b. K-2 - have a general exposure to allow exploration and opportunity.
    - c. 3-5 - continue the general approach for K-2 "Project Afternoons"
      - (1) Bring in people to work with children - give presentations.
      - (2) Allow children to work with "advisors."
      - (3) Have children working with younger students.
      - (4) Have students of various grade-levels working together.
      - (5) Small group activities of special interest.
      - (6) General "time outs."
  - 3. Teachers develop together - combined units to illustrate to students how various "disciplines" relate.
- B. Middle School
  - 1. Divide selected students in areas of interest or outstanding potential.
    - a. Language Arts and Social Sciences
    - b. Science and Math
    - c. Foreign Language
    - d. Fine Arts - Art, Music, Literature
  - 2. Scheduling
    - a. Morning - "regular" classes (4 hours)
    - b. Afternoon - "specialized" areas (2-3 hours)

  Note: Some very few - could have more than one area.

3. Other possibilities - in addition to or instead of:
   a. Invite students to "project cycles" - 5-10 sessions, 1/2 day, once or twice a week.
      (1) Have all students "try" during the course of the year.
      (2) Limit to those who have "special classes"
      (3) Be selective but include more than "special classes"
      (4) Have in morning, take from regular classes
      (5) Have in the afternoon - take from special classes - (the variation would be a 2 or 3 hour afternoon.
   b. Grade 8 and specially invited students. Project week - once a year.
      (1) Whom to include?
      (2) What criteria?
      (3) What plan or procedure ("Princeton Plan" - modified)
   c. "Experimental" - other students - not the brightest or specially talented - project week.
      (1) Staggered through 6, 7, 8th - or 7 & 8 - or 8.
      (2) To enable all "willing" students to have such an experience.

C. High School (9-11 or 12 or just 9 & 10)

1. Expand the speciality areas
   a. Science
   b. Math
   c. History or Social Sciences
   d. English or Language Arts
   e. Modern Languages
   f. Ancient Languages
   g. Music
   h. Art
   i. Physical Education
   j. Industrial Arts
   k. Core areas - Science & Math
   l. Core areas - Social Science & Language Arts
   m. Fine Arts
2. Use of extended project times - as in the Middle School
3. "Scholarship" - full-year program or 1/2 year program (awarded annually) full program of studies in the special areas

D. Special Program (12 or 11 & 12)

1. Continuation of 9 & 10 program
2. Develop fuller specialties
   a. Take "regular" subject in all but specialized and related areas or subject
   b. Extended specialties
      (1) Bio-chemistry
      (2) Bacteriology
      (3) Theatre Arts
      (4) Writing for publication
      (5) Fine Arts - performing
      (6) Computer Programming
   c. Methods of approach
      (1) Use or develop regular extended specialities within the regular school framework
      (2) Use "outside" resources
         (a) Experts in the community
         (b) Special schools
         (c) Industry
         (d) University courses or advisors

3. Project Period -"work-study" - totally excused - 5-10 weeks (Field study work)
    a. Methods of selection for Project Period
        (1) Scholarship
        (2) All students in "program"
        (3) By student request - have an advisor or advisors - let students submit for release from regular classes and admission into project period.
    b. Work areas - in or out of school

E. Other Possibilities

1. Especially 12 grade - but perhaps 11 as well
    a. University classes - enrollment and credit
    b. Special schools - attendance and credit - dance, music, etc.
    c. Half day in regular school; half day in specialty
2. Early - semester or year admission into college
3. Allow students who did not take specialty in a particular area to take specialty with 9 & 10 (would they not still be beyond this?)

IV. Value of Using all or Many of These Programs

A. It is not a "goody-goody" or a "brain" set-up -- it is a special program and an honor to be selected.
B. It involves a number of children in various areas of interests
C. It involves many of the staff
D. There may be considerable carry-over into "regular" classes
E. Children will have variety, continued stimulation, some early specialization and in-depth study, and will develop increased self-responsibility and independence for learning.
F. Children are pleasantly "stretched" and are more likely to reach a higher fulfillment of their potentialities.

V. Necessary Preparation -- to colleges, community, industry.

A. Write to a number of colleges -- get commitment for acceptance on basis of program - at least in specialty area.
B. Get advance placement
    1. By test
    2. On basis of program of studies prior to entrance
    3. Through conferences with subject and specialists teachers
    4. Through demonstrated ability to handle material at a given level of sophistication.
C. Advanced credit????
D. Finish college in less time, because of the running start
E. Begin graduate work earlier -- finish masters during the first four years of regular college work
F. Maintain high level of interest

VI. Objectives

A. To provide opportunities for students to achieve greater depths and fuller knowledge in some areas
B. To develop greater ability for independent study

C. To advance children in areas of special talents
D. To open doors for higher educational fulfillment

VII. Proof

A. "Speakers" & "reports" from student to the public at large
B. "Regular" university evaluation of the quality of work produced
C. Publicize in a stated end-of-year report, the highlights of the program
D. Exhibit -- special talents -- art shows, musical recital, published poetry, acclaim by university people and other specialists
E. Early entrance, ability to handle university courses early.

During the 1969-1970 school year, the teachers and administrative staff of the Decatur City Schools participated in a most interesting and challenging in-service program. This in-service program delt with the superior student (gifted child).

Due to the large number of people requesting to attend the gifted child in-service program, it was necessary to conduct two series of five meetings. A total of 83 people participated in the in-service program.

The schedule which the in-service meetings followed is listed below.

Series I

September 23------Identification of the Gifted

October 7------Creativity and Creative Thinking Skills

October 28------Classroom Organization, Materials, and Procedures for Working with the Gifted

November 29------Special Settings for the Gifted

December 2-------Evaluation

Series II

February 17------Identification of the Gifted

March 17---------Creativity and Creative Thinking Skills

April 7----------Classroom Organization, Materials, and Procedures for Working with the Gifted

April 28---------Special Settings for the Gifted

May 12-----------Evaluation

Objectives of the Gifted Child In-Service Program

1. To promote the awareness that all children possess a capacity for excellence in some area and that it is the professional responsibility of teachers to recognize and develop it, thus building good self images and self concepts.

2. To create respect for all talents and to build responsible attitudes toward developing all talents.

3. To gain knowledge of significant characteristics of intellectually gifted students to: 1) Work with abstract concepts effectively; 2) Summarize and generalize efficiency: 3) Learn independently; 4) Work for an extended span of time with interest and attention; 5) Inter-relate learnings from subject matter areas.

4. To help teachers become facilitators of learning by using thinking and learning processes, teaching strategies, and evaluative techniques that are personal and positive.

5. To help teachers understand the need for creative individuals in a rapidly changing society--and the place of creative individuals in making that change.

6. To help teachers differentiate between creativity and talent.

7. To help teachers recognize the components of creativity.

8. To provide teachers with knowledge of the research in the area of creativity and the latest opinions of the experts.

    a. To study the relationship between intelligence and creativity.

    b. To study the characteristics of the creative child.

    c. To study the social, emotional, physical, and intellectual nature of creativity.

    d. To develop an understanding of convergent thinking processes and the need for it in learning.

    e. To study the creative process.

    f. To study the application of creativity to the total school curriculum.

9. To develop in teachers an enthusiasm for creative teaching.
    a. To help teachers to explore their own creative resources and help them realize that all teaching materials are not located in books.

    b. To help teachers develop their power to engage in divergent thinking.

c. To help teachers develop an appropriate attitude toward creative teaching.

10. To illustrate to teachers how conditions may be set in each classroom for the development of creativity.

    a. to help teachers understand that creative teaching means a different approach to teaching and not necessarily an added responsibility.

    b. To help teachers use all the materials and techniques at their command to develop creativity in their students in each of the subject matter areas.

11. To study and understand the basic principles underlying creative teaching and how to apply them in teaching methods.

    a. To help teachers discover ways of teaching old, familiar things creatively.

    b. To help teachers understand the need for creative individuals in a rapidly changing society.

12. To help teachers identify those accepted acts of teaching which are already creative.

13. To develop in each teacher a sense of security and freedom: (1) to explore creative approaches to teaching and (2) to study ways to develop creative behavior in children.

14. To examine commercial materials designed to develop creative thinking and to determine their effectiveness in our school programs.

15. To help teachers develop an understanding of the use of various resource personnel in developing creativity in the school (librarian, art, music, reading, and non-school people.)

16. To study creative ways to evaluate children and to learn about the evaluation of creativity itself.

    a. To study tests of creativity and evaluate their value.

17. To provide a philosophy regarding education of intellectually gifted students as a basis for developing a program for gifted students.

Gifted Child In-Service Participants

Instructional Services Center 3:30 to 4:30 p.m.

AUSTIN HIGH SCHOOL

Helen Thompson
Kay Jones
Mary Wilson
Allie Butler
Janet Conboy
Elizabeth Hamm
Maybelle Hammer
Iris McAnear
Gary McGill
Jean Mayer
Charles M. Rogers
Maire E. Stallcup
Nell Clem
Charles White
Minta White
Diane Hogan

AUSTINVILLE

Sue Corbett
Irene Murphy
Robbie Schaad
Pearl M. Waldrop
LaFonda Fleming

CHERRY STREET

Sovola Teel

DECATUR HIGH

Margaret C. Brown
Frances Collier
Bill Dapper
Alice Eaton
Nina Franklin
Harriet Godfrey
Charles A. Lee
Irene V. Marshall
Fred K. Morgan
Earl Morris
Olga Morris
H. L. Ogle
Patricia Smith
Pauline J. Yates
Earl Webb
Paul Glover

DECATUR HIGH (cont'd)

R. E. Henry
Martha King
Ronald Burnham
Kay Blackwell
Joan Knight

DECATUR JUNIOR HIGH

Bobby hayden
Virginia M. Hughes
Mrs. Una Mae Mitchell
Tina Rushing

EASTWOOD

Rosalie Cook
Ray Rosson

GORDON-BIBB

Mrs. Billie T. Chappell
Laura R. Dapper
Louella Kelley
Roberta Winton
Anne Zakanycz

LAKESIDE

Joan Scoggins
Mrs. Lucille Summers
Don Parker

WALTER JACKSON

Bell Livingston

SOMERVILLE ROAD

Margaret Alexander
Elizabeth Cain
Julia Crawford
Edith Sobotka
Gladys Summerford
Marquis B. Ward
Evelyn Martin
Deloris Horton

Gifted Child In-Service Participants

WEST DECATUR

Lynne Blaikie
Rebecca Holley
Sue Sudduth
Sarah Whitt

WESTLAWN

Janet B. Tapscott

WOODMEADE

Laura Hawkins
Sadie G. Moore
Ann B. Williams
Countess Vinson

INSTRUCTIONAL SERVICES CENTER

Cecil Teague
Olivia Eaken
Telette Littlefield
Athelyne Banks
Phyllis Stallworth
Sandi Bennett

CENTRAL OFFICE

Katie Hutson
Robert Kennedy

HELPING YOUR GIFTED CHILD

-Ruth Strang

I. Define giftedness (Something special about every child)
  A. Recognize there are different kinds and degrees of superiority
    1. Prodigy (Mozart composed minuets before he was four)
    2. Genius - rare (Requires expert instruction in his field of special interest)

  His ability must be socially useful--must contribute to improvement to our ways of living - later on, he must be able to deal with others of different abilities.

II. Gifted Child (Many gifted children are not discovered)
  A. Academically talented.
  B. Special knack with mechanical things.
  C. Talent in art, music, drama, dance, creative writing.
  D. Socially gifted (leaders-think of interesting things to do-good in games-helps the group achieve and also meets needs of individuals
  E. Physically gifted.

III. How to identify gifted children (not always easy--they"hide their light under a bushel"
  A. Based on a developmental record
    1. Intelligence tests (not used as sole criterion)
    2. Achievement tests
    3. Observation of child's performance
    4. Parents' efforts to develop his abilities
    5. Mathematical and reading ability
    6. Hobbies and interests - teacher's appraisal
  B. Misleading giftedness (not always easy to identify the gifted child)
    1. Vivacious children give the impression of being brighter than they are. They are impelled by outside pressure.

IV. What it takes to make a gifted child reach his potential.
  A. Lucky--advantage of being born healthy and mentally alert, and being well brought up
    1. Good heredity
    2. Favorable experiences in infancy and early childhood.
    3. Environment that offers opportunities for the development of his abilities.
    4. Guidance and instruction (individual is influenced by everyone he associates with. -mother-close friends-teachers)
  B. Characteristics of a gifted child
    1. Learn more-and more quickly-than average student
    2. Less likely to use trial and error method in problem solving, likes to figure things out and arrive at conclusions-bored with drill.
    3. Dislikes textbooks crammed with facts
    4. Remarkable memory--retains everything
    5. Keen desire to learn--continually asks 'why?'
    6. Has many interests
    7. If an activity is engrossing to him, he concentrates and stays with it without becoming restless.

8. Joins in more activities in and out of school
9. Reads well and more than average child
10. Tends to be old for his age (gets along well with older children and adults--takes part in adult conversations)
11. Capacity for leadership
12. Superiority in character and leadership---trustworthy--less likely to cheat
13. Distinguished by his originality and creativity

V. How teachers can help or guide
- A. Ample opportunities to read
- B. Enrighing experiences
    - 1. Living things--farm animals--zoo--pets--aquarium--all stimulate curiosity
    - 2. Experiments of all kinds fascinate & help them to think critically.
    - 3. Field trips
    - 4. Selected radio and TV programs
    - 5. Relationship with others--especially adults
        - a. experts in special fields can share their experiences
    - 6. Learn to cooperate with others--they should not always lead
    - 7. Special projects
        - a. Free to work on projects of their own choice, and this interest should be shared by the teacher
    - 8. Making reports to the class on special topics
    - 9. Preparing special programs for assembly
    - 10. Performing school and community services
        - a. Red Cross- Drives - Student government elections-etc.
    - 11. Editing or contributing to a class or school newspaper
    - 12. Develop a sense of responsibility to themselves and others

VI. Underachievers
- A. Poor previous preparation
    - A. Missed some basic instruction because of illness, etc.)
    - B. Too much pressure or too little encouragement at home
    - C. Habits of idleness
    - D. Poor study or reading methods
        - a. learns easily--later, when confronted with problems, lacks skills.
    - E. Overconfidence
        - a. got by--underestimated difficulty of a new subject
    - F. Absorbing interest in another field--neglect of given subject
    - G. Lack of interest in a subject
    - H. Not enough time to study
    - I. Poor teaching
    - J. Home worries

VII. Types of programs for the gifted (in regular classroom)
(No group should be educated at the expense of another)
- A. Wide range of instructional material
- B. Flexible curriculum
- C. A teacher who has both interest and skill in individualizing instruction (this does not exist in many schools, but a few teachers are providing special opportunities within their regular classes.)

  1. Forming study groups
  2. Attending workshops and conferences
  3. Taking courses that will increase their understanding of the needs of the individual pupils in classes

D. Forming clubs and interests groups (in and out of school)
  1. 4-H - Scouts - Girls' Clubs - Camping trips

E. Scheduling a special period for gifted
  1. Foreign language class beginning in lower grades
  2. A period a day when these children study certain topics intensively with the help of:
    a. The librarian
    b. Member of the community who has a special talent
    c. Teacher employed specifically for the education of the gifted

F. Extending the day
  1. For those who want additional instruction. (It is better to fit these classes into regular school day since these children often have time they do not use to best advantage.

G. Grouping all Students into slow-moving; regular; fast-moving sections

H. Half-day programs for gifted
  1. Gifted brgught together for instruction - other half work with other pupils in clubs, (music-art-P.E.)--Do advance work in every area of learning

I. Being moved ahead a year (K-3)
  (Objection will be raised to any method of grouping)
    1. Become snobbish-incapable of understanding and making friends with children of different abilities
    2. Parents sometimes present more problems than children

VIII. Current trends in the education of the gifted
  A. A broader definition of giftedness
  B. Earlier identification of gifted children
  C. Better provisions for gifted in regular classroom
  D. More emphasis on the social responsibilities of the gifted
  E. Formation of study groups (teacher - parent - or both)

AC'CENT ON TALENT

AN NEA SERVICE TO THE SCHOOLS OF THE NATION • VOLUME 2 NUMBER 1 • OCTOBER 1967

"During my many years of interest in the education of gifted pupils, I have noted that in schools which provide unusual opportunities for the gifted, the principal is often the key figure."

Paul Witty

Today it is extremely important that the principal develop or sustain his interest in the gifted. There is danger that in our zeal to care more adequately for the disadvantaged, we will lessen our efforts in behalf of gifted students, for whom provisions are often inadequate. One of the greatest needs in education at present is the initiation of widespread efforts to extend and enrich offerings for the gifted.

There are certain noticeable characteristics of school principals who have shown a strong interest in the gifted:

- Most of them have adopted a broader concept of the term "gifted" than that which has prevailed for many years. They have expanded the delimiting measures to include larger numbers of children among the verbally gifted. They have been inclined to consider as gifted various types of creative pupils.
- Some principals regard as gifted any pupil whose performance is consistently remarkable in worthwhile types of human endeavor. Moreover, worthwhile endeavor is thought of as encompassing a variety of areas, such as music, art, creative writing and social leadership — in which correlations of attainment with I.Q. have been found to be low. These principals also include the potentially gifted student in science and mathematics.
- Some principals have stressed, throughout their schools, programs for engendering particular kinds of creativity. In one elementary school, for example, creative writing was emphasized in every class. The teachers used a variety of approaches, including motivation through films or filmstrips, unfinished stories, Haiku, and other procedures. To further these innovations, the principal worked closely with teachers, and obtained for them special materials, professional literature, and descriptions of successful practices in other schools. New ideas were generally welcomed in these schools.
- The same characteristics appear in many secondary-school principals with outstanding programs for the gifted. They introduce many approaches for the verbally gifted student, including acceleration, honors classes, and advanced placement courses. They recognize the creative student, and foster the development of various talents. They encourage the students to enter contests, and to seek scholarships and aid from foundations and other sources.

All these principals recognize the far-reaching effects of efforts to improve opportunities for the gifted. It is to be hoped that many other school principals will be stimulated, by these efforts, to undertake or extend programs for the gifted.

You Better Believe It!

Since one consistent finding in psychology is that people behave according to their beliefs, it is imperative that teachers recognize the basic truth that creative potential is not limited to a few, but is possessed by all people to varying degrees.

Creative potential is a normally distributed trait in the population. If teachers are to develop all that there is within students, this basic premise must be accepted. Like intelligence, intellectual creativity among individuals lies along a continuum, and teachers must think of children as having more or less, rather than as creative or non-creative.

—Frank E. Williams,
The Journal of Creative Behavior

IDENTIFICATION — Responsibility of Both Principal & Teachers — John C. Gowan

The following is suggested as a special identification program to be modified in specific particulars by local requirements.

1. Select beforehand an approximate percentage of the students for the program, depending upon local wishes and value judgments. It is suggested that this percentage should not be less than 1% and not more than 10%, except in exceedingly atypical schools. Let the percentage target be represented by P%.
2. Use a group test screen, and cut at a point which will give 5P%. Take the top tenth of this group and put them into the program without more ado. Put the rest of the group into the "reservoir".
3. Circulate to each classroom teacher a paper in which he or she is asked to nominate the:
   - a. Best student.
   - b. Child with the biggest vocabulary.
   - c. Most creative and original.
   - d. Child with the most leadership.
   - e. Most scientifically oriented child.
   - f. Child who does the best critical thinking.
   - g. Able child who is the biggest nuisance.
   - h. Best motivated child.
   - i. Child the other children like best.
   - j. Child who is most ahead on grade placement.
   - k. Brightest minority group child in the class in case there are more than five, and one has not been named heretofore.
   - l. Child whose parents are most concerned about increasing the enrichment of his educational progress.
4. Use an achievement battery and cut at a point which will yield 3P%. Make a list of all students who are in the top tenth in numerical skills; add both of these lists to the "reservoir".
5. Together with the principal, curriculum staff and guidance staff, plus a few teachers, go over and make a list of children who:
   - a. Have held leadership positions.
   - b. Achieved outstandingly in any special skill (such as arithmetic).
   - c. Are the best representative of minority groups.
   - d. Have influential parents.
   - e. Are examples of reading difficulties but believed bright.
   - f. Are believed bright but maybe emotionally disturbed.
   - g. About whom any single individual feels he might be in the program.

Put these in the "reservoir".

All pupils in the "reservoir" should now be ranked as to the number of times they have been mentioned.

All children having three or more mentions should be automatically included in the program.

All children having two citations should be sent to Binet Testing.

The Binet equivalent for the P% cut should be determined and any child above this cut placed in the program. If it is feasible, children with one mention should be Bineted with the same results. The remainder of the children are in the "hands of the committee". Each case should come up individually, and some of them should be placed in the program despite a Binet below the cut score. Special consideration should be given to (1) minority group children, (2) emotionally disturbed children, (3) children with reading difficulties and, (4) children with marked leadership or creative talents.

The committee should not be afraid to include children in the program because of social considerations, but each child who comes up before committee consideration should have an individual test.

It is believed that such an identification program:

1. Is reasonably effective in finding most of the able children.
2. Is reasonably efficient in cutting costs of individual testing to the bone and in conserving valuable committee time, which needs not be spent on consideration of children who obviously go into such a program.
3. Provides the multiple criteria which are so important in locating all of the able.
4. Is flexible enough to provide for special cases.

If such a program is adopted, it will be found that the size of P will tend to grow. This should not be a source of worry. The best answer of "where do we stop" is not to stop until at least one member of the screening committee thinks the committee has gone to far in letting students into the program. At any time in the program there ought to be children answering to the following descriptions that somebody thinks don't belong there: (1) a minority group child, (2) a slow-reader for his ability, (3) a "nuisance", (4) an emotionally disturbed child, (5) somebody's relative, (6) an original creative child, or (7) a school leader. If the program doesn't do anything for any one of these children, they can always be taken out with a minimum of educational damage. If it does do something for them, the guidance committee has the satisfaction of knowing either that (1) it has made a good guess, or (2) that it has acquired an important friend.

THE ANATOMY OF MOTIVATION — Robert F. De Haan

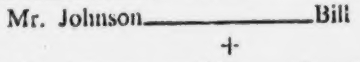
Which of these two statement do you think is the more accurate:

"The relationship betwen the teacher and pupil is the most significant factor in the success of an educational program for the gifted."

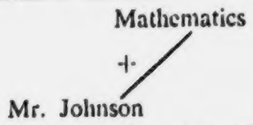
"What really counts is the enthusiasm of the teacher for the subject matter, his mastery of the subject he teaches."

Fritz Heider,[1] a social psychologist, has proposed a theory that both interpersonal relationships and enthusiasm for subject matter are essential for motivating a gifted student. *His theory also predicts that if a teacher is both enthusiastically competent and personable, the gifted student can hardly escape being caught up in the excitement of learning.*

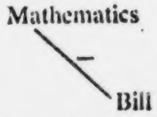
Consider a teacher, Mr. Johnson, who has developed a positive relationship with Bill Jackson, a bright student. Mr. Johnson has taken time just to be a friend, a person to Bill. They like each other. The relationship can be depicted simply by a line with a plus sign between Mr. Johnson and Bill.



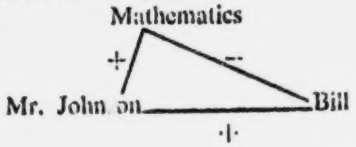
Suppose Mr. Johnson considers mathematics, which he teaches, the most important and exciting subject in the curriculum. His enthusiasm for math is deep and genuine. The relationship between Mr. Johnson and his subject matter, mathematics, is diagramed below:



Finally, let us assume that although Bill is bright, he is less than fond of mathematics. His negative relationship to math is shown below:



Putting the three relationships together, we have a triangle, or what Heider calls a *triadic* relationship, as depicted below:



Heider's theory states that whenever there is one negative relationship in a triad, a state of imbalance exists among the persons and objects in the triad. You can sense the imbalance as you examine the diagram of the triad consisting of Mr. Johnson, Bill, and mathematics. Because imbalance is experienced as feelings of tension by the persons involved in the triad it is an unstable condition, and psychological forces in the triad move it in the direction of balance.

Balance can be restored in either of two ways: The one negative relationship can be resolved into a positive one, or one of the two positive relationships can deteriorate into a negative one.

The most obvious resolution of the imbalance is for Bill to begin to appreciate mathematics, which is precisely what he can be expected to do in the above example. *It is not necessary for Mr. Johnson to work directly on Bill's relationship to math. He need not preach to Bill about the values of math, nor reinforce or "shape" his behavior in the direction of liking math. He needs only to continue to befriend Bill and maintain his own enthusiasm for math.* The forces in the triad do the rest.

As long as Bill remains cool toward mathematics however, the relationship between him and Mr. Johnson undergoes some strain. If Bill develops a dislike for Mr. Johnson an alternate state of balance can be attained, but one that is educationally undesirable. Now Bill dislikes both his teacher and the subject. Mr. Johnson's enthusiasm for math does not touch Bill because he has disassociated himself from the teacher. His positive relationship to the pupil is the teacher's most important asset in motivating him and he should do everything possible to maintain this positive relationship.

A third possibility is that the teacher could renounce math and disassociate himself from it. Although such a disassociation is not likely to occur it would resolve the original disequilibrium into a balanced triad, but with no educational potential in it.

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[1] Fritz Heider, *The Psychology of Interpersonal Relationships*, New York: Wiley, 1958.

If the teacher, however, continues to strengthen his personal ties with the student and his visible appreciation for the subject matter, the psychological tension within the triad works in the direction of inducing the student also to become excited about the subject matter.

The beauty of Heider's theory is that any object or state of affairs can be substituted for mathematics and the subsequent relationships in the triad analyzed as was done with the above example. For instance, you can place the word "creativity" in the place of mathematics, rate your own evaluation of enthusiasm for creativity, describe your own relationship to your students, and estimate their evaluation of creativity. Diagram your own triad. You will undoubtedly find that the necessary conditions to motivate students to develop their creative capacities are the warm personal relationship between you and them and your enthusiasm for creative thinking.

GROUPING THE GIFTED — SHOULD WE OR SHOULDN'T WE?

Walter B. Barbe

The practice of grouping the gifted for instruction has enjoyed alternately acceptance and rejection by the education community. The past decade has seen renewed interest in special classes and special schools for the gifted, from elementary grades through high school, to an extent even greater than that of the 1920's. A re-examination of the effects of the present extensive use of grouping is in order.

Some Say Yes:

The most frequently heard justification for grouping is that reducing the range of abilities within a classroom helps the teacher to teach at the level of the students.

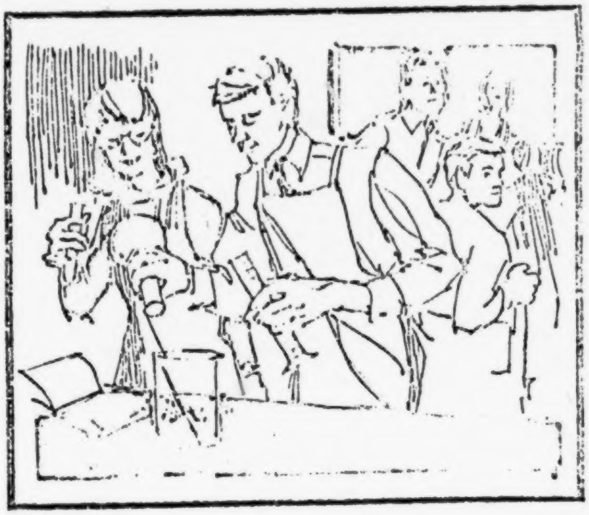
Some Say No:

The most frequently heard complaints against grouping the gifted comes not from the students, parents or teachers involved in the program, but instead from those not involved. The complaints from the non-involved group are not crystallized, but generally include such things as the negative influences upon the adjustment of those either involved or not involved in the program, and the philosophical concern for learning to live with all types of children.

New concerns against special classes for the gifted are being heard from the educational community with increasing frequency. These concerns are (1) that the gifted are receiving more than their share of educational attention (i.e. more and better supplies and equipment, better teachers, more use of pupil personnel services), and (2) that in many situations nothing different is being done for the gifted from that which would have been done had the students remained in the regular class.

What to Do?

Special grouping of the gifted, not unlike many educational administrative procedures, is not and likely never will be thoroughly evaluated. There are too many concomitant factors which cannot be distinguished from one another, as well as unique factors within each situation which cannot be presumed to exist in another community, to expect evaluation which will clearly answer whether special classes are right or wrong. Some things are known, however, and an examination of these factors can help provide a basis for local judgment concerning the establishment of special classes.



The Facts Are:

Research and practice in the past 45 years have made the following generalizations relatively safe:

1. Special classes, per se, cannot be justified where there has been no attempt to modify course content, teaching procedure and materials. Special classes, where course content, teaching procedure and materials have been modified, have produced measurable positive differences in many but not all areas.
2. Gifted children exert an influence and are influenced both academically and personally by their classmates, whether in special classes or regular classes. This indicates the need of gifted children to be with children of their intellectual level some of the time, and with others at least some of the time. Some separation, but not isolation, seems to be the wise course.
3. The need for special classes in academic areas increases as the student progresses from elementary to high school, indicating that the need for primary grade programs may be harder — but in some situations not impossible — to justify than high school programs.

The answer to the question, "Should we have special classes for the gifted?" must be two-fold. The question must be answered first whether or not the gifted are being adequately provided for in the present program. If not, then the question must be answered whether or not a particular school is able to offer a program for the gifted which is different enough, in positive ways, from the regular program to justify the time and effort which it will assuredly require.

We cannot afford the neglect of the gifted which results from alternating between a policy of homogeneous grouping of the gifted and heterogeneous grouping dictated by the whim of popular sentiment. We must be sure that our program for the gifted is an integral part of the total program aimed at the fullest development of every child, and that everyone understands that the differences come from the implementation of a special program, not from the mere establishment of a program.

For Your Professional Book-Shelf

Aschner, Mary Jane, and Bish, Charles E., eds. *Productive Thinking in Education,* N.E.A. Publications Sales, 1201 16th Street, N.W., Washington, D. C. 20036.

A series of readings covering the expanding view of intelligence, motivation, assessment of productive thinking and implications which each of these areas has for classroom teaching.

Gallagher, James J., ed. *Teaching Gifted Students.* Allyn and Bacon, Inc. 1965.

Excellent material dealing not only with the several content areas but also with creativity and administrative procedures.

Gowan, John Curtis, and Demos, George D., eds. *Creativity: Its Educational Implications.* Wiley 1967

An excellent collection of readings covering relevant theory, curriculum, guidance and research.

Goldberg, Miriam L. *Research on the Talented,* Bureau of Publications, Teachers College, Columbia University 1965.

A review of current research dealing with identification, intellective factors, motivation, underachievement and grouping.

Torrance, E. Paul. *Gifted Children in the Classroom.* Macmillan, 1965.

An examination of the needs and drives that motivate children during grades kindergarten through sixth.

A RETURN TO FUNDAMENTALS

"If you treat an individual as he is, he will stay as he is, but if you treat him as if he were what he ought to be and could be, he will become what he ought to be and could be"

— Goethe (1749-1832)

WHAT PART DOES I.Q. PLAY IN PRODUCTIVE THINKING?

Miriam L. Goldberg

Intelligence, as defined by standard intelligence tests and IQ's they yielded, was viewed not long ago as essential to high-level functioning. A high IQ was considered not only necessary but sufficient (at least in the intellective realm) to enable an individual to perform on a high level in almost any field of endeaveor that required conceptual, relational, or ideational performance.

The discovery that most of Terman's gifted subjects achieved relatively high academic status but few became outstanding innovators in the arts, sciences, or humanities, produced some doubts about the high IQ as a predictor of creative endeavor. But this was a mere chink in the armor. It was probably the impact of the Getzels and Jackson study, *Creativity and Intelligence*, Wiley, 1962, even more than the work of Guilford and his associates on which it was based, as well as the studies of Roe, Taylor, and the IPAR group (Institute of Personality Assessment and Research, University of California at Berkeley) which brought the realization and high-level productive effort does not necessarily go along with IQ.

Then Torrance revealed that 70 percent of pupils in the top quintile of their group on tests of what he called creative thinking did not rank in the top 20 percent on tests of intelligence. Almost overnight, the aura which had surrounded the IQ was dispelled. Its power to predict anything but the most mundane and pedestrian cognitive functions was questioned. The IQ was out of favor.

Divergent Thinking Takes the Spotlight

The new concept of divergent thinking and the procedures by which to assess it became the new panacea, the new star to which to hitch our understanding and prediction of high-level original and meaningful behavior. The individual of high IQ, with his ability to employ knowledge in the service of problem solving, to see relations and grasp concepts, was passé; the divergent thinker was the new hero. The antithesis was upon us.

Guilford has provided the synthesis; to reunite and reintegrate all of the cognitive operations as they function in the essential productive-problem solving, and, by extension, all learning. The separation of the several intellective operations remains desirable for further scientific inquiry but in the context of actual productive behavior, it is their simultaneous or sequential involvement which must be considered. Without minimizing the importance of divergent thinking in the total process of productive problem-solving thinking, Guilford also stressed the importance of information, retrieved from memory storage or derived from the environment to provide the essential raw material to be restructured and reorganized in the solution of a problem.

Evaluation Now Stressed

Guilford especially reaffirmed the central role of evaluation in the total thinking process, seeing its operation not only in the final stages of verification, but as entering into all phases of productive thinking. From the initial scanning of the field to decide whether a problem exists, through the determination of which of the myriad bits of information to call upon (or search out) for the given problem, to the assessment and consequent acceptance or rejection of tentative solutions, the problem solver is actively engaged in evaluation. Guilford referred to the TOTE model of "test, operate, test, and exit" proposed by Miller, Galanter, and Pribram as descriptive of the productive-thinking process. Although agreeing in part with the proponents of "brainstorming," that premature evaluation can act as an impediment to the generation of new ideas, Guilford maintained that the evidence suggests that active evaluation is "more detrimental to the appearance of low-quality ideas than it is to the appearance of high-quality ideas." In one terse sentence he makes the point "From all of this there comes like a breath of fresh air, a belief that children and others can be motivated by needs other than those of hunger, thirst, pain, and sex; that they can learn to know and to value the sweet taste of intellectual achievement".

TEACHERS' STRATEGY SHEET — Techniques for Promoting a Variety of Mental Abilities While Teaching Subject Matter

All students possess, to some degree, mental capacities which remain virtually untapped in most classrooms. If the full range of students' learning and thinking processes is to be developed, research indicates that teachers need to have a wide repertoire of teaching strategies which can be used while teaching all subjects.

It is possible to stimulate a broad range of mental talent, including creativity, directly through normal subject matter. Often this is more effective than in isolation from the regular school curriculum.

Subject matter can be presented in ways which encourage students to think in novel ways, develop fluidity of associations, use flexibility in their thinking patterns, and probe new depths of knowledge.

This page is devoted to descriptions of day-by-day strategies (call them pupil assignments if you like), which teachers can use to expand the mental capacities of their students.

The pattern is not unlike that developed by Dr. Frank Williams, Director of the National Schools Project, Macalester College, Saint Paul, Minnesota (see Ac'cent on Talent, April 1967) in his research on developing classroom teaching ideas for productive-divergent thinking and field tested with teachers in the Hill Field School, Clearfield, Utah, LeClaire School, Edwardsville, Illinois and Oak Grove School, Medford, Oregon.

The following items were developed in line with this pattern, by Paul Larkin, staff member for educational research, Institute for Behavioral Research, Silver Spring, Md. What is grade 3 in one school may be grade 4 in another or the range of abilities in a given school group may cover several grades.

To develop: Elaboration
Through: Language arts

Fill in the blanks in the following story:

Skip Baker was looking for old John. "Maybe he will let me .... the .... today," he thought. Only last night John had said, "You can learn to .... soon. The............. are coming back from the .... They will help you."

He found John. He was sitting on the ....
"When do we ....?" Skip asked. "We won't ....until later," John said. "To be a good ...., you must first know something about ...."

To develop: Originality
Through: Social studies

Instructions:

By now you all have some ideas about the territory covered by the United States. Big, isn't it? You also have learned something about the explorers and how some parts of the United States first come to be explored by Europeans. Now let's see if we can put some of these ideas together.

Let us suppose, let us pretend, just for fun, that there was another explorer never before mentioned in the history books. Let's call him *Allatot*. Where was he from? What did he do? What did he discover? Nobody will know unless you make it up. Please use what you know about geography and history, and tell a few things about this 'forgotten' explorer. What might he have done? Don't hesitate about spelling words if they present a problem. If you have any trouble with spelling we can all work together on the hard words and learn the correct spelling by helping each other.

To develop: Flexibility
Through: Dramatic Play — (Drama Class)

Instructions:

For the next period, we will be doing an exercise to see how we can show how we feel. But we will not be using words to say. We will be using our bodies instead. You have all seen how somebody acts when he is angry, for example. What if an angry person could not talk or make any sounds? How could he show how he felt while standing in one place? How many different ways in 2 minutes?

I shall ask you to stand in a row near the walls of the classroom.

Ready? Now I will tell you three situations, and you show different ways you could make movements in one place to reveal your feeling:

1. You are about to eat your picnic lunch and a thief runs off with it. You feel angry.

2. You are being threatened by an approaching monster or wild animal, and you feel afraid.

3. You can see someone who had been badly hurt in an accident, but you can only see him through a window, and you want to let him know that you can sense how hurt he is.

To develop: Originality
Through: Art

Preparation:

The top of the teacher's desk should be arranged so as to include various objects in the shape of cylinders, spheres, cubes, etc., as well as some random objects from the teacher's purse.

Instructions:

Draw a picture of the top of teacher's desk as it would be seen by two different kinds of animals. You may choose any kinds of animals you like: small ones or large ones, wild animals or tame animals.

Your pictures will be stapled together, and we will hang them from a string from the top of the blackboards around the room. Tomorrow you will get a chance to vote on the ones that are most unusual and original.

Be sure to have your name at the top and the kind of animal you have chosen at the bottom.

Some Recent Research on the Gifted

Demonstration of the significance of a consultant-teacher for the gifted to a small rural secondary school

Purpose: To learn effect, significance, and importance of a trained gifted-teacher-consultant in the education of gifted students in a small secondary school; to establish and evaluate such a program.

Findings: Subjects show improved study skills, wider repertories of reading content, improved vocational and personal goal planning, and beginnings of personal unification.

Publication: Final report available 1966, Kansas State Department of Public Instruction.

Eleven-month group counseling program for gifted underachievers

Purpose: To help talented underachievers find a place in a more psychologically meaningful group; to improve their interpersonal relationships at school and at home, and their classroom behavior and performance, academically and socially.

Findings: A parent checklist and a teacher checklist showed significant change for the better in behavior and attitudes at school and at home.

Investigators: Manford Sonstegard, Ph.D., Professor of Guidance and Counseling, Southern Illinois University, Edwardsville; and G. E. Stormer, Director, Demonstration Center, School District 172, 1200 Maine St., Quincy, Ill.

Increasing the academic achievement of culturally disadvantaged youth

Purpose: To determine feasibility of instructing bright, low-achieving Negro boys in skills related to educational achievement, and to determine whether students respond differentially to instructional procedures.

Subjects: Junior high school boys, judged by their teachers to be able to learn but not doing so.

Methods: Establishment of small groups, including control groups, on basis of high and low achievement motivation; assessment of outcomes in terms of changes in academic performances.

Investigators: Lawrence H. Stewart, Ed.D., Professor of Education, and Robert W. Moulton, Ph.D., Assistant Professor of Education, U.S. Department of Health, Education, and Welfare.

Relationships between intelligence and creativity in gifted adolescents

Purpose: To explore psychometric characteristics of four groups of subjects. These groups are defined by independent measures of intelligence and creativity.

Subjects: Selected from approximately 1,100 high school students who have attended the Governor's School of North Carolina, a residential summer program.

Investigator: George S. Welsh, Ph.D., Professor of Psychology, University of North Carolina, Chapel Hill, N.C.

This publication, developed with the financial support of the Carnegie Corporation and the National Education Association, is sent to approximately 87,000 schools (elementary, secondary, independent, public and parochial) throughout the United States. Space requirements force us to limit the number of words in each article; feel free to write for further information either to the author or to the NEA. For additional copies of *Ac'cent on Talent* write to Charles E. Bish, NEA, 1201 Sixteenth St., N.W., Washington, D.C. 20036.

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TERMS COMMONLY USED IN THE LITERATURE ON THE GIFTED

ACCELERATION -
The moving of a gifted child from one level of instruction to another as soon as he has mastered the work of the level from which he is moving. This method of advancement seldom presents complications in social and psychological adjustment for the child. If the child is well above-average in achievement and is developed physically and socially to the extent that he is happy with older children he should be considered ready for acceleration.

ACHIEVEMENT -
The level of student accomplishment in a particular subject-matter area.

ACHIEVEMENT TESTS -
Achievement in academic subject areas is closely related to general intelligence but is not identical with it. These tests are generally good for screening gifted children. They will not identify the underachiever; the child with emotional or motivational problems; or the child with reading difficulty.

ADVANCED PLACEMENT PROGRAM -
Enables capable students to take courses for credit while still in high school. Students remain in high school for the regular number of years, but enter college with enough credit to complete four years of college work in three years or less.

APTITUDE -
A condition or set of characteristics regarded as symptomatic of an individual's ability to acquire, with training, certain knowledge, skill, or set of responses.

APTITUDE TESTS -
By these tests children may be identified as having special talent in any one area of a combination of areas. Most aptitude tests may be used in identifying special interests and abilities of students at about the fourth grade level or above.

AUXILIARY EDUCATIONAL SERVICES -
Services supplementing classroom teaching using other educational facilities available to schools - particularly, the home and family, guidance services, and educational facilities in the community.

CREATIVE ABILITY -
This is general ability which is basic to success in many types of endeavor. Many gifted persons possess creative ability of a high order. This ability is based on an active imagination. Creative minds develop original approaches to their own work deriving great pleasure from discovering new procedures.

They see new ideas, new implications, or novel uses of an otherwise ordinary item. Versatility of intellectual response is considered to be an important factor in creative ability. Other important factors are independent thought and freedom of expression.

EARLY ADMISSION PROGRAMS -
Early admission to kindergarten or to college are forms of acceleration frequently used in programs for the gifted. Experimentation of early admission of bright children to elementary schools has yielded favorable results. Mature four-year-olds are admitted to kindergarten and five-year-olds are admitted to the first grade. Several colleges admit high school studentx at the end of eleventh grade, and even on rare occasions, tenth grade students are admitted who show outstanding ability and maturity.

ENRICHMENT -
This commonly means providing an educational diet richer than that of the average student. Three general types are usually considered. Depth; this approach stimulates the gifted student to probe more deeply into the curricular areas than is done in the regular program of work. Breadth; this approach enables the gifted child to pursue interest areas not ordinarily touched by the average student. Tempo; this approach enables gifted students to complete their group work or individual projects as rapidly as they are able. This provision encourages the benefits of the nongraded primary plan or the telescoping of subject and/or grade content down to meet the readiness of the students.

EXPERIMENTAL -
A term used to describe a type of education characterized by practices which are different from those typical in a majority of public or private schools.

GIFTED -
Those who demonstrate very high learning ability as measured by an intelligence test. The word is frequently used to include the very superior or highly gifted. Many believe this classification should include only those students with an I.Q. score of at least 130 on an individual test or those in the top three per cent.

GROUPING -
To fit the needs of gifted children the concept of classroom grouping for subjects has been greatly expanding to include the following plans: full-time ability grouping; part-time ability grouping; cluster groups; nongraded primary; and special interested groups.

HIGH SCHOOL SEMINARS -
Introduce methods of critical thinking inquiry, and discussion to small, selective groups of gifted high school students. Individual students usually have to meet certain ability or achievement requirements, or both, to participate in these more difficult academic experiences.

HONORS COURSES -

Limited to secondary schools and colleges they allow gifted students to develop their talents and pursue advanced study in selected areas. These courses stress independant research and experimentation. Many schools offer continuing honors courses for a two- or three-year sequence.

INDEPENDENT STUDY -

Study which is not identified with or an integral part of organized courses. It is most effective when done with the guidance of one or more faculty members. Invariably, it is individual work with one-to-one student-teacher relationship. It stimulates the superior student to do more and better work than he would ordinarily do without individual supervision. It invites flexibility in subject matter and encourages probing and reflections beyond just gathering facts.

INTELLIGENCE QUOTIENT (I.Q.) -

Learning potential: the ability to learn: a ratio derived by dividing the mental age by the chronological age. Some tests have a plan for deriving the I.Q. by a deviation procedure. An I.Q. of 100 is average. The formula for arriving at the I.Q. is as follows:

$$\text{I.Q.} = \frac{\text{MA (Mental Age)}}{\text{CA (Chronological Age)}} \times 100 \text{ (to remove the decimal)}$$

The I.Q. is not a measure of motivation or desire to learn. It is a measure of a mixture of inherited capacity and that which the child has learned at home and at school. It does not indicate the individual's creative thinking ability. It does not measure temperament, personality, social relationships or character. It is not an absolute measure and should always be thought of as a score within a range of ability. At present, the I.Q. test is the best instrument we have for measuring intellectual talent.

INTELLIGENCE TESTS -

GROUP - Used best as a screening method rather than an identification instrument. These tests do not give the same kind of measure as the individual test when extremes at either end of the ability scale are considered. They do not identify the gifted child who is not motivated, or the one with a reading problem, or the child who is not physically well at the time of testing. These tests do not show kinds of ability and the true potential of the child.

INDIVIDUAL - These tests are considered to be our best and most valid instrument for measuring mental ability. They require specialized professional services to administer and interpret.

LEADERSHIP ABILITY -

The ability to lead others, to aid and guide a group in achieving desired goals. Wise leadership involves the ability to make reasonably accurate assessments of future development. It involves a high order of mental ability capable of interpreting past experiences and relating them to the future.

MEDIAN -

The point of a scale which separates the upper and lower fifty percent of measures made by a group.

MENTAL AGE -
The mental ability or intelligence expressed as the chronological age for which the mental ability is typical.

MOTIVATION -
An outgoing, continuous process in and through which the learner becomes oriented in a certain direction and is "moved" to expend his energy to achieve a goal he perceives to be obtainable in that direction. Sometimes this direction is obvious and specific. Sometimes the direction is toward a general area within which the learner perceives that which he seeks. Motivation is a complex factor in learning. It is an individual matter. It derives from the learner's reaction to things-to-be learned.

MULTITRACK PROGRAM -
Allows secondary schools to offer required courses on various levels of ability. The gifted are in the upper track. Multilevel learning materials have brought this system into ever-widening use in the elementary school especially in teaching basic skills and in subject areas.

NONGRADED PRIMARY UNIT -
An attempt to meet the needs of the academically superior student by providing a program which allows gifted children to progress at a rate commensurate to their ability. It helps in identifying and providing for them early in their school life. Children move through the reading program at as rapid a rate as they are able. The gifted child may thus complete the three levels of work in two years and move on to the fourth grade one year sooner.

PILOT CLASS -
A demonstration class that may, or may not be experimental, but is used for observation by teachers and others in a given area.

POTENTIAL -
The possibility of learning.

RESEARCH -
A study procedure based upon scientific principles, used to formulate plans, collect data, and evaluate findings.

RESOURCE TEACHER -
One who does specialized teaching or is available to help other teachers in any designated subject area.

SCREENING PROCESS -
A systematic search conducted in a careful well-organized way. Ideally, this process should be a continuous operation starting in the kindergarten and continued throughout the student's educational career.

SPECIAL CLASSES -
Gifted pupils are drawn, either from various classes within a school, or from various schools within a school system to form special classes in some centrally located room within their own school or a school building accessible to all.

SUPERIOR -
This term is usually used to refer to the group called the bright or talented. Many believe this classification should include those with an I.Q. score of at least 116 on an individual test, or approximately the upper 15-20 percent.

TELESCOPING -
Ideas are developed from content so that the material is presented more judiciously in keeping with the learner's capacities and abilities. The concepts are continuous and integrated. The purpose is to achieve order and unity in the learning experiences. This unity is not achieved simply by reorganizing traditional subject matter, or by adding new courses. The emphasis is upon integrated ideas rather than the time sequence of subjects. This permits unification of ideas, the optimum use of time, and a greater opportunity for creative expression.

UNDERACHIEVER -
A student whose academic achievement is at a level below the one expected on the basis of the student's performance on general aptitude tests.

UNDER-DEVELOPED CAPACITIES -
Capacities that have atrophied because of poor early environment, retarded language development, cultural disadvantages, or emotional problems.

SUCCESSFUL TEACHERS OF THE GIFTED

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Abstract: The purpose of this study was to analyze selected characteristics of high school teachers who were identified as successful by intellectually gifted high achieving students, and to discover what differentiated these teachers from teachers not so identified. More specifically, the study was concerned with personal and social traits and behaviors, professional attitudes and educational viewpoints, and classroom behavior patterns of effective teachers of gifted high school students.

Conclusions

The conclusions which are suggested by the major study findings can be summarized as follows:

1. Teachers who were judged effective by intellectually gifted, high achieving students did not differ with respect to teachers not so identified, relative to such variables as sex, marital status, type of under-graduate institution attend, highest degree held, course work preparation, and extend of assoication with professional organizations.

2. Successful teachers of gifted students tended to be mature, experienced teachers.

3. Teachers who were successful with mentally superior students were mentally superior themselves. They stood in the upper 3 percent, relative to the general adult population, and significantly higher than their teaching colleagues.

4. The effective teachers tended to pursue avocational interests which were "intellectual" in nature. They had a significantly greater interest than their teaching colleagues in literature and the arts, and in the cultural life of their community.

5. The identified teachers were characterized by high achievement needs-they attempted to do their best and to succeed. This was reflected in past scholastic achievement as well as present teaching success.

6. A significantly greater number of the identified teachers decided to become teachers because of a desire for intellectual growth and because each was advised by a teacher that he would be a good teacher.

7. Effective teachers had more favorable attitudes toward students than other teachers. They took personal interest in their students and were sensitive to the students' motives and behaviors; they attempted to see things from the students' point of view and to understand how the students felt.

8. Effective teachers tended to be more student centered in their teaching approach. They encouraged students to participate in class activities and they took students' opinions into consideration.

9. Effective teachers were more systematic, orderly, and businesslike in their classroom approach.

10. Teachers who were effective with gifted students were more stimulating and imaginative in the classroom than their teaching colleagues. They were well grounded in and enthusiastic about their particular subject and about teaching. They defined their success in terms of how well they motivated their students to want to study, to learn, and to think independently. They were able to instill interest in and appreciation for their subject in their students.

11. Teachers identified as effective by gifted students supported special educational provisions for gifted students. A significantly greater percent of them preferred to teach a class of exceptionally bright students than did their fellow teacher.

In summary, these conclusions indicated that there are unique personal and social traits, professional attitudes, educational viewpoints, and classroom behavior patterns which characterize successful high school teachers of intellectually gifted, high achieving students.

Implications

The major findings of this study and the conclusions proposed above suggest several implications for educational planning and programing. It behooves those who have the responsibility for the preservice education, placement, and/or guidance to teachers to base their policies and decisions on the most reliable information available.

Assuming that the identified teachers in this study can serve as a prototype, the conclusions listed above suggest factors which might guide the decision making processes of those charged with the important responsibilities of educating, selecting, and guiding teachers of gifted high school students. More specifically, the implications this study suggested follow:

1. School administrators should give careful consideration to the proper selection and placement of teachers for gifted students. Teachers placed with special classes of bright students should possess those qualities which are common to the gifted group. They should also have a special interest in working with these students. The findings of this study indicate that a large percentage of teachers who are successful with these students state a definite preference for teaching students of exceptional ability.

   A recent report of the National Commission of Teacher Edueecation and Professional Standards (National Education Association, 1965) notes that misaasignment ranks fifth among the twelve most important factors which educators cite as limiting the quality of education. One of the violations mentioned in the report is the teachers' failure to understand particular groups of students. The majority of misassignments is reported in grades ten through twelve.

   Teachers are sometimes assigned to classes of gifted students on the basis of seniority. Another common practice is to assign high school teachers to several different types of classes (i.e., slow, average, gifted) on the pretext that such an assignment adds variety to a teacher's work schedule and effect a form of "distributive justice." Both of these practices undoubtedly result in misassignment of teachers for gifted students. While gifted students may continue to learn "in spite of" and not "because of" the teacher, the results of this study indicate that there are special qualities which characterize teachers who are successful with these students. Attempts should be made to identify those teachers who will provide the optimum educational experience for students of exceptional ability and then make assignments on this basis.

2. The special qualities and interests which characterize teachers who are successful with gifted students suggest the need for identifying preservice as well as inservice teachers to work with these students. The problem of attracting able young people into the teaching profession has received considerable attention in recent years. The report of the Commission on Teacher Education and Professional Standards (National Education Association, 1965) calls this the number one problem limiting the quality of education today.

   If teacher education institutions were to develop special courses or programs at the undergraduate and graduate levels which would specifically prepare able young people to teach gifted high school students, more superior college students might be attracted to the teaching profession.

3. Special preparatory programs for teaching gifted students should result in special certification in this area. The unique nature and needs of gifted students call for the recognition of educational personnel who possess those personal qualities and professional competencies which will guarantee that gifted students receive the optimum educational experience which they deserve and which the democratic ideal demands.

SOME PROBLEMS IN THE DEFINITION AND IDENTIFICATION OF GIFTED HIGH SCHOOL STUDENTS

Prepared for the Committee
On The Role Of The Secondary Schools
In The Education Of The Academically Gifted
Dr. Richard Mall, Chairman

By Thomas M. Stephens

July, 1961

INTRODUCTION

The Committee On The Role Of The Secondary Schools In The Education Of The Academically Gifted has had two meetings to date. Both meetings have been primarily concerned with the problems of definition and identification. Since these concepts are basic to the area of the gifted, the committee has done well not to gloss over the issues.

Chairman Mall, in preparation for the third meeting requested that the issues be presented in the form of a written report for the committee. This paper is an attempt to fulfill his request.

The major purpose of this report is to point-up some of the issues of definition and identification which I feel need to be recognized and resolved in some fashion by the committee.

DEFINITION

The issue which the committee is currently studying is in my view basically one of definition. If we could agree who it is we wish to identify, the selection of criteria could be made. How shall we define an academically gifted student? Which meanings should we attach to the labels: "academically gifted, talented, rapid or fast learners"? A screening of the literature reveals that many writers use identical terms with different meanings.

Some revert to an authority - Witty, Conant, etc. But, the authorities are not in agreement either.

One obvious approach to the dilemma of definition is to determine the purposes for which identification will be made. If we wish to identify all students who test at or above 130 I.Q. on the Stanford-Binet for the purpose of grouping them for more effective instruction in all areas, this is a simple matter. But, if we wish to provide advanced mathematics to a selected group of high school freshmen, we will need to consider more than their scores on the Stanford-Binet.

In my opinion, a program for the gifted is only for selected students. For students with high potential whose needs cannot be adequately met in a good general instructional program. I believe that special provisions for the gifted should not be in lieu of a good general program. Rather they are in addition to a sound instructional program.

IDENTIFICATION

How should gifted students be identified? I.Q. scores alone? Or, achievement, standardized or otherwise? Or should a combination of many factors be used?

I.Q.

If I.Q. scores are used, we must determine:

1. Which type of intelligence test to use. Group tests or individual tests? If we decide to use group tests, we must

determine which group tests. The I.Q. scores vary from test to test.

If we choose to use individual tests, chances are we have an alternative, the Wechsler series or the Stanford-Binet. If we select the latter test we have the problem of ceiling with brighter children beginning with grade six.

On the other hand, if we select the Wechsler series, we have a ceiling problem on the W.I.S.C. with very bright students. It's top score is 154. The Wechsler Adult Scale may be a possibility for Junior High and High School students, But, it is more of a clinical test and has been criticized because of its poor standardization.

2. Following test select, we are confronted with the problem of an arbitrary minimum cut-off point. If we select a Binet I.Q. of 130, in a school system with a representative student population, about 2% of the students will be involved. Some schools may have more. Others will have none.

If we select a lower I.Q. score, for example a Binet of 120, we are including about 10% of the student population in a typical school. Some will have more. Others less.

3. At the secondary level, we have another problem. An I.Q. score is global -- it does not differentiate aptitudes. Yet, studies of individual differences clearly indicate that few individuals are superior in all areas. Should we expect gifted students to be gifted in all subjects? Even if the high school is large enough to permit flexible grouping we are confronted with a problem of selection.

   Wolfe[1] presents a good case for the position that individuals may be gifted in a few areas without achieving above average in most. In algebra, which is an highly academic area there are findings to indicate that global I.Q. scores have only a moderate relationship with the ability to master algebra.[2]

Aptitudes

Possibly as I have suggested more information in addition to I.Q. is needed for programming students at the secondary level. We may consider the use of aptitude tests. Most aptitude tests categorize abilities in some fashion in at least these areas: verbal, perceptual, spatial, and numerical.

Some of these abilities (verbal, numerical) correlate with certain school subjects. Others, correlate with specific subject areas.

If aptitude tests are used, it is my feeling that at least the following warrent consideration:

1. Which aptitude tests should be used? The scores will vary from test to test.
2. What should the minimum cut-off scores be? The norms of the Differential Aptitude Test[3] indicate a percentile score beyond 75 to be significant. While a score at or above the 84%ile is considered high on the Multiple Aptitude Tests.[4]

When we compare these percentile scores with I.Q. scores on a normal distribution curve, we would find that the 75%ile would approximate a Binet I.Q. of 110. The 84%ile would approximate a Binet I.Q. of 115. Should we use higher %ile cut-offs? If we do, will we eliminate many gifted students?

Achievement

At the secondary level, achievement is of importance for scheduling purposes. The present structure of the secondary schools precludes the inclusion of low achieving students of high potential in classes with high achievers.

But if high achievement is mandatory for placement in a program for gifted students, the following factors should be considered:

1. How should the achievement be measured? Daily achievement is not necessarily the same as achievement on a standardized test.
2. If standardized achievement tests are used, which tests should be used?
3. If achievement is the major criterion for entrance, we will be ignoring the low achieving gifted students, the very students whose educational needs are least being met.

4. Many high achievers of average ability will be included in the gifted program. Our follow-up study in Cuyahoga Falls[5] suggests that this can be damaging to the students.

5. If students are admitted into classes regardless of achievement, another problem arises. The under-achieving student may, because of his problems, be unable to compete academically.
6. It seems that the needs of the high achieving gifted differ from those needed for the low achieving gifted. If so, what kinds of provisions are needed?

Interests

Some authorities recommend the use of interests in conjunction with ability. How should we measure these interests? Which interest inventories should be used? Interests are subject to change particularly with the young. What should we do when the student's interests shift?

Creative Thinking

Torrance and others[6] have demonstrated that creative thinking is not measured adequately by the current tests of intelligence. Yet, nearly all authorities recommend its consideration.

How do we measure creative thinking? Is a minimum level of intelligence needed in order to possess this important ability? Torrance answers yes to this question. He suggests that an I.Q. score of about 120 is needed.

Do aptitude test scores reflect creative ability? Do achievement tests? Research has no answers to these questions yet.

POSSIBILITIES

Obviously, the problems of definition and identification have not been fully resolved. Opinions can be found in the literature. But, opinions are not answers. If we accept them as facts we may ignore the basic issues.

In view of the unresolved problems when attempting to identify gifted students, there are several alternatives which I see for the committee's consideration.

1. The committee may choose to speak in general terms rather than specific ones. Thus, leave the problem of definition to those individuals working in various projects. They will then be forced to develop their own working definitions.
2. We could specifically define giftedness in terms of identification procedures. If this is done, it will be necessary to leave room for future findings which may vitiate our definition.*
3. We could take the position that identification procedures should be in terms of the educational provisions. For example, in an accelerated math program, the students would be selected in terms of high scores on math aptitude tests.**

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*Research in the area of creative thinking has already destroyed some notions that high I.Q. is synonymous with creative thinking, and that 130 I.Q. should be the lower limit for academic giftedness.

**Here the issue seems to me to be, is the term academically gifted an attribute of the person (a constant characteristic regardless of the subject to be studied) or is it gifted performance by the person (achievement and/or potential)?

4. Possibly the problem of relativity of giftedness can be approached with the use of local test norms and standard deviations. Of course, we must then accept the notion that a gifted student in one school may not be considered gifted in another.

5. We could consider a variety of approaches. One could be, programs for students of high I.Q. with high achievement in all areas. Another for students who demonstrate very high aptitude in one specific academic area. Another could be for low achieving students who score high on tests of intelligence, etc.

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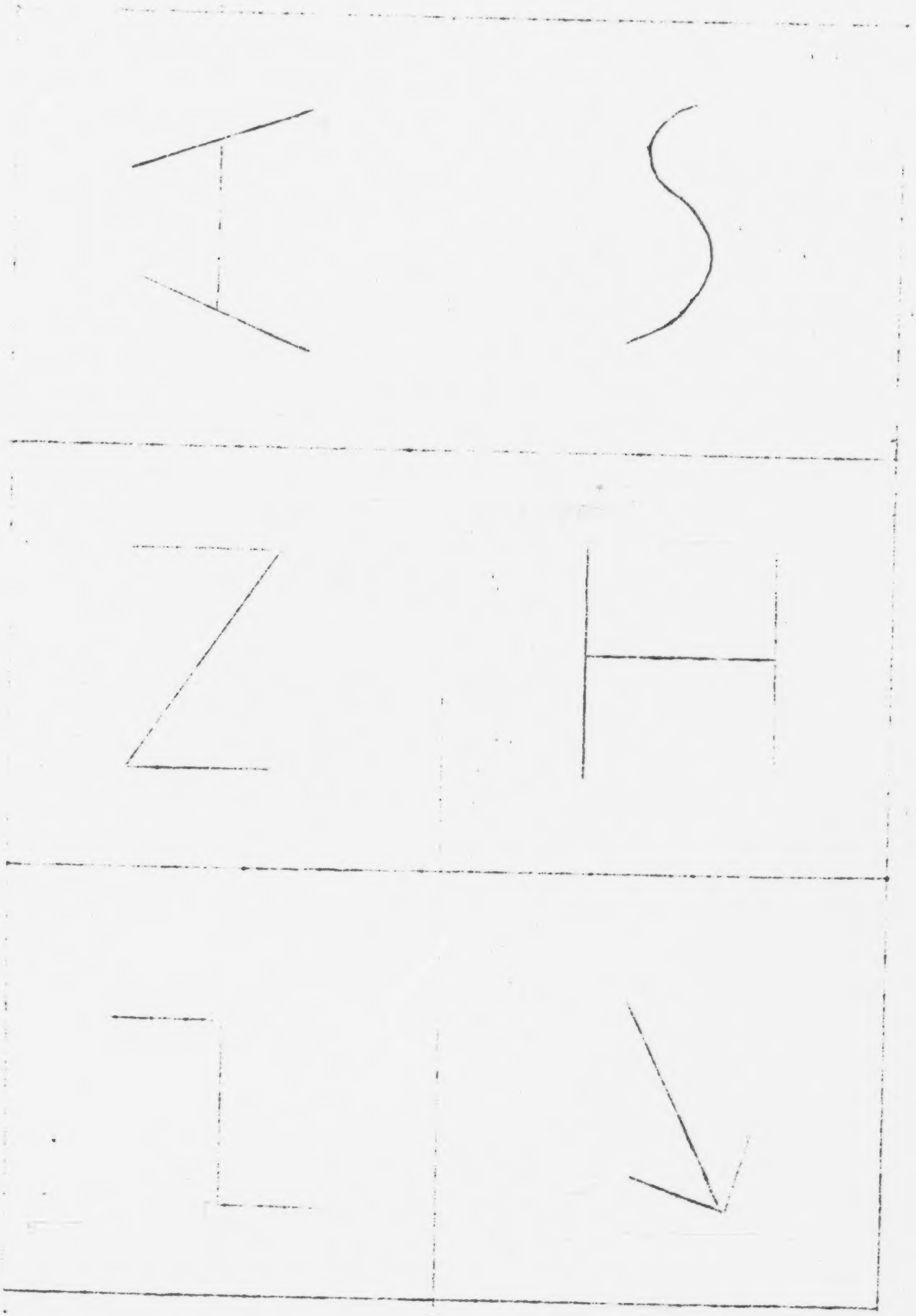
Gifted children often exhibit the following abilities:

1. They use a large number of words easily and accurately.
2. They learn easily and rapidly without much rote drill.
3. They have a longer attention span on challenging material.
4. They ask meaningful questions.
5. They have an active interest in a wide range of topics.
6. They comprehend meanings, recognize relationships, and reason clearly.
7. They grasp abstract concepts.
8. They use original methods and ideas.
9. Thet are alert and observant.
10. They have great powers of retention.
11. Their questioning attitude makes them interested in finding out the reasons for observed phenomena. They constantly ask "why"?

NAME ________________ DATE ________________



A PLAN FOR ANY SCHOOL

WHEN CONSIDERING PROVIDING FOR GIFTED CHILDREN

Schools that are interested in providing a program for gifted students may find these procedures helpful:

1. Consider gifted children as a special project, whether you work with one gifted child or more.

2. Have school personnel check their own attitudes and goals regarding gifted students. Teachers who begin with a firm decision to do something have been the ones who have accomplished significant results.

3. Find a method for identifying gifted students that is suitable for your purposes. Intelligence and achievement tests, and lists of recognized characteristics of the gifted are generally used.

4. Examine the present school curriculum to see how well it is meeting the needs of gifted pupils.

5. Examine various methods of grouping the gifted and decide which fits your school program best.

6. Refer gifted children to any special classes or other special school arrangement your school system or community may already have or be willing to establish for them.

7. Check the physical arrangements of classrooms to see that they contribute to a creative atmosphere.

8. Re-examine teaching methods to see how presentations can be enriched.

9. Keep on the lookout for materials that will add interest and enrichment to your classes.

10. Help youngsters develop necessary learning techniques so that they can truly benefit from the gifted child program.

CREATIVITY

In recent years creativity has been of major concern to educators and psychologists. This interest has grown out of the general concern for individual differences as well as that of the expanding concept of giftedness. A number of centers of interest and research related to creativity have become active throughout the nation. Each has a somewhat different approach and point of view which have created some differences as to the exact nature of creativity and what should be done to foster it. However, some general areas of agreement are becoming evident:

1. Definition

Creativity involves the ability to produce new forms—to conjoin elements that are customarily thought of as independent or dissimilar.

Some of the components which make up creativity are:

a. Sensitivity to problems
b. Fluency of ideas and associations
c. Flexibility
d. Originality
e. Redefinition or the ability to rearrange
f. Analysis or the ability to abstract
g. Elaboration
h. Synthesis and closure
i. Coherence of organization
j. Evaluation

Some of the difficulty in defining creativity has been a failure to differentiate between the various levels of creativity which are given by Calvin Taylor as:

Expressive creativity - independent expression in which skills, originality, and quality are unimportant

Productive creativity - production of a product through mastery over some portion of the environment

Inventive creativity - ingenuity in seeing new uses for old parts (no new basic idea involved)

Innovative creativity - a significant alteration in the basic foundations or principles of a theory (needs highly developed abstract conceptualizing skills)

Emergentive creativity - ability to absorb the experiences which are commonly provided and from this produce something new

The process by which the creative process evolves includes preparation, incubation, illumination, and elaboration.

2. Characteristics of Creative Individuals

Some studies list as many as eighty-four characteristics which may be attributed to creative individuals. Those which occur most frequently in studies are:

Curious
Original
Independent
Imaginative
Nonconforming
Perceptive
Flexible
Open
Sensitive
Intuitive
Energetic
Persistent
Fluent
Elaborative
Sense of Humor
Complex

The study of creative adults has indicated undesirable personality factors which have probably grown out of the lifelong struggle to voice their creative efforts and seek acceptance for them. It is felt that creative children, if identified, nurtured, and valued, can be helped to adapt those aspects of their personalities which would clash with others.

3. Identification of Creativity

At this time it is not clearly understood whether creativity is a unitary process or made up of a composite of many processes. Objective measures for assessing some of the components of creativity are in the developmental stage--some are being validated at the present time. Generally, these measures explore the individual's ability to think of:

a. Regular or alternate uses for objects
b. Consequences in connection with a new or unusual situation
c. Things that belong in certain classes
d. Sentences when given the beginning letters of words
e. Words of similar meaning to the given word
f. Figures or pictures which may be developed from a mark or line
g. Ways of elaborating upon details or pictures
h. New patterns by removing parts of a given pattern

4. Implications for the School

It is thought that creativity cannot be developed in individuals unless they already possess those traits which constitute creativity. It is felt that the attitudes should be more one of "making it possible for creativity to emerge." Many researchers feel the environment should be "responsive" rather than just "permissive." E. Paul Torrance and others who have succeeded in helping children to be more creative in their thinking and writing have suggested the following as factors in a responsive environment:

a. Include a variety of learning tasks in the day's activities as some children prefer to learn by discovery rather than by authority
b. Bring more stimuli into the learning experiences
c. Ask questions which elicit unique or original responses
d. Accept and value unique responses when initiated by children
e. Develop a progressive warm-up for creative activities from the simple to the complex.

f. Break the set - make it possible for new ideas to be developed
g. Avoid the giving of examples when seeking creative efforts
h. Provide opportunities for imaginative activities
i. Provide time for the full development of an idea - some pupils are slow starters - to encompass all of the possibilities and to toy with uncommon associations or consequences requires some amount of time and some independent or isolated thinking

The key to the successful outcome of helping each child to develop to his full potential is a creative teacher working in her own individual fashion developing a broad base of knowledge, refining the basic skills, and creating a climate in which satisfying interpersonal relationships and the freedom to explore and learn in different ways is afforded each child.

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DIMENSIONS OF CREATIVE THINKING
(Torrance)

Originality is the dimension of creative thinking ability which refers to the unusual or uncommon responses produced. A teacher who wants to be sensitive to originality in her students might ask:

> Which children in my class are able to get away from the obvious and the commonplace and break away from the beaten path?
>
> Who sees relationships and thinks of ideas and solutions which are different from others in the class and from the textbook?

Below are given some examples of activities and questions designed to stimulate original responses:

1. The teacher might read to the class the story "Sammy Owl Changes His Tune." In the story the Mother Owl is disturbed because her son asks only one question: "Why? Why?" Because he is reprimanded, he becomes angry and flies to the branch of a dead tree where he sits until nightfall. He finally comes up with the idea of changing his question to "Whoo, Whoo, Whoo?" The teacher might ask the children to think of an unusual and exciting name for this story (e.g., He Whoo Says "Who").

2. After a discussion of word meanings and various ways of showing meanings of words, the class might be asked to take a noun or an adjective and try to portray a meaning of the word through their arrangement of the actual letters. Paper, pencils, crayons, paste, and scissors might be used along with other self-chosen materials (e.g., the word "hotrod" might be designed to look like a real hotrod using the o's for wheels and abstracting the other letters to resemble the chassis and engine).

3. The class might listen to the teacher read, very mysteriously, "In the dark, dark wood there was a dark, dark house; and in that dark, dark room there was a dark, dark cupboard, etc. (based on the Peabody Language Development Kit H.I., Lesson 34). The teacher might ask the children to stretch their imaginations, to really work at it, and to visualize and then draw a picture of what they thought was in the box - something that no one has ever seen.

4. After showing the film, "A Scrap of Paper and a Piece of String," each student is given a piece of colored 9" x 12" x 18" manila paper, a piece of string, and a pair of scissors. The teacher could say, "By using just this material, devise a technique for solving some arithmetic work. Try to think of something that the rest of the class might not think of (e.g., cut string into bundles of 10's and 1's).

5. After reading and discussing a story about the ocean and an article about tides, the children are asked to think of a very original and unusual explanation of why the tides come in and out and to write a "tall tale" about it.

6. Use children's drawings from a unit on the farm for story-telling on the flannel board. Cut and back the figures from the drawings. After some practice at making up stories, add to the farm figures one item which does not seem to "fit" in a farm scene (fairy, hippo, etc.). Ask children to think of many stories which use this unusual figure.

7. Show the movie, "The Fish That Turned Gold," and then ask children to write an original story with a unique ending about one of the three following subjects:

   What adventure could Goldie and Silvie have next?
   What would you do if you were a goldfish?
   What if people had eyes which stuck out on the sides of their heads
     and they could roll them to see backwards?

8. On any Friday, the thirteenth, you might ask for a list of all the superstitions students can think of. Discuss them in forms of consequences and fixations; then together the children might develop an exciting make-believe story about one superstition and illustrate the story in some unique fashion.

9. The class might watch a film called "The Parable" and after discussion be asked to put into writing their own reaction to the characters or to the film itself. They were free to choose the form they wished to use and encouraged to express ideas that would be different from those of the rest of the class.

10. An older class might be asked to read and analyze library books for young children which the first grade teacher felt her students like best. With this background they might be asked to produce and write a new book on their own for use by first grade students.

11. Using the spelling words for the week (or other), students might be asked to organize all the words in the list and make up an original, logical story, filling in other words as needed. Emphasis is on using the words in unusual contexts and combinations. OR students might be asked to devise some original and unique kind of game, using a prescribed group of words.

12. In reviewing a previous class discussion of fables, the teacher might list at the board the three ideas agreed upon as the major components of a fable:

    They usually teach a lesson or moral.
    They concern animal experiences.
    No two versions are alike because they are stories that are told
     over and over again in many different ways.

    Then the teacher might suggest that the class use the week's spelling words and try using them to weave an original fable with those three characteristics.

13. The story, "The Fox and the Goat" might be shared with a second grade: A fox who was on the prowl for food became very thirsty. He passed by an open well and seeing the cool water, he jumped into the well to get a drink. A goat passing by heard the fox calling for help and he jumped in also. Then the two wondered how to get out. The teacher, leaving the story unfinished, might ask the children to suggest unusual ways in which the animals might get out of their predicament, (e.g., use a rope; get in the bucket).

DIMENSIONS OF CREATIVE THINKING
(Torrance)

FLUENCY is the dimension of creative thinking ability which refers to the number of responses produced. A teacher who wants to identify fluency in youngsters in her class might ask herself:

Which children seem to be "just running over with ideas"
(though not always the most talkative)?
Who comes up with the most ideas?

Below are given some possible classroom activities and questions which a teacher might use to elicit fluent responses from students.

1. A primary class had been reading the story "The Three Bears." The story had been dramatized and puppets used. After one performance the teacher might say, "Pretend that Goldilocks is knocking at the door. She walks into the house just as the Three Bears come into the kitchen. Think of all the things you can that would happen?"

2. To expand the child's concept of neighborhood, community, etc., the teacher asked, "What might you see if you held on to a kite string and sailed off into the air?" A follow-up statement might be, "Get as many ideas as you can of how you might return."

3. After a field trip to a neighborhood dairy, the teacher might suggest that the class make a "treasure chest" of all the descriptive phrases that might be used to refer to their trip. (Ideas might be recorded and later used for original stories.)

4. Before setting out on a spring or fall hike, the teacher could ask the class to list as many reasons as they could for taking a hike (to be used as a reference for later exercises).

5. For creative writing projects (stories, poems, riddles, plays, etc.) a number of skill-building activities also develop fluency:

   a. To stimulate ideas for word choice in riddles, have students list as many nouns as they can which might stand in place of the proper noun being used. Then have them list as many adjectives as they can which describe the hero or heroine.

   b. Make up as many clever or appropriate titles for the story as possible before deciding on the one you like best.

   c. How many other words could we use in our stories which would take the place of "said" (or "run" or "he") and make what we say more meaningful and exact?

6. A second grade class, working with number facts and number processes (addition and subtraction) might be asked to find as many ways as possible to make 9 and 10 (or others).

7. A group who have had opportunity to work with various geometric shapes (circle, square, etc.) might be asked to look around the classroom and name all the objects that were of a circular shape or that contained a circular design. (Later, each might choose one object as the basis for a drawing.)

8. In a science discussion the question, "Is the air everywhere?" might lead a group to think of as many experiments as they can to prove that air is everywhere.

9. In the study of nouns, a teacher may ask students to write a paragraph about a unique and exciting experience that they have had recently. In addition, she may suggest that students try to "pad" the paragraph with as many appropriate nouns as they can.

10. For children who are avid collectors of stamps, coins, artifacts, etc. from foreign countries, a teacher might suggest: study the pictures on the stamps. Ask as many questions as you can think of which cannot be answered by looking at the object.

    Or, in the study of current events, have each child choose a story in the newspaper that interests him. Ask him to see how many questions he can list that the story causes him to wonder about.

11. Given an appropriate chart which presents opportunities for a variety of uses, the teacher might say: List all the facts which can be interpreted from this chart: how many conclusions can you give which would be warranted by the facts?

12. In a unit study on the early explorers, a teacher might say: List as many reasons as you can think of that may have promoted the early explorers to brave the dangers of crossing the Atlantic to explore an unknown wilderness.

13. In group planning for a display board for current events, these approaches might be used:

    a. How many ways could the news be classified?
    b. Make up many captions for the display.
    c. How many ways can you think of for sharing news with the class?

14. In a reading selection, ask students to stop at a strategic point; then ask: How many different endings can you think of for this story?

15. A math class might be asked to use only four 4's and the processes of +, -, x, and ÷ and place value and to see how many numerals they could make.

DIMENSIONS OF CREATIVE THINKING
(Torrance)

Flexibility is the dimension of creative thinking ability which refers to the variety of kinds of responses produced. A teacher might stimulate her awareness of flexibility in students by asking:

> If a solution to a problem couldn't work, who in my class would be the first to find a new way of meeting the problem?
> Who uses a variety of strategies of approaches in solving problems?

Below are given activities which might stimulate variety in the thinking of students:

1. In studying emotions and feelings a class first talked about how tears show sorrow and pain and how smiles show happiness and pleasure. After checking to be sure that the children could recognize emotions in facial expressions, a teacher might show a picture of a little girl smiling and ask the class to give as many reasons as they can think of why she is smiling.

2. A class might make up sentences of comparison by talking about pairs of objects and deciding upon a quality of feeling or touch that the two objects had in common. An example would be that a puppy and cotton are both soft. The children could then take the quality (soft) and try to think of an object which had not yet been mentioned that had the same quality. They might be given sheets of paper to draw a picture of their object.

3. In order to make children aware of the difference in temperature within our country, talk about ways which work, clothes, plants, and recreational activities differ between the North and South. Let them discuss the ways that the children from a warm country would have to change their activities and clothing upon visiting a colder climate.

4. Begin by asking the questions: "What is a hole?" "Are holes bad?" "Can holes be good?" After discussion have them list in five minutes the ways that holes are useful and the ways that holes are not useful.

5. After studying adjectives that describe precisely and verbs that are dynamic and forceful, it would be helpful to give a practical exercise. Have the class reread a favorite fable or short story and re-write it with different kinds of descriptive words and phrases.

6. After reading The Hole in the Tree by Jean George, the class could get involved in some different kinds of activities such as the following:

    a. Writing a description of a secret place - either a real one or an imaginary one such as a gopher hole or a hole in a cloud.
    b. Make up a story about what happened in the secret place.
    c. Make up a list of different kinds of holes.

7. During severe winter weather a teacher might ask the children to think of as many different ways as possible that people are affected by snowstorms. The newspaper, books, Weekly Reader, filmstrips, films on weather, and interviews with people are sources of information. Keep a list and include ways that people are affected personally, financially, politically, etc.

8. After reading a poem and before discussing it have the children write what they think might be a "deeper meaning" of the poem. Encourage them to give their own deeper meaning and to think of more than one that might be expressed.

9. Have the class list as many different and unusual words as they can to describe:

    a dish breaking
    children sliding on snow
    an airplane flying over the school
    a foggy night
    a haunted house

10. Using nonsense words in a sentence such as "The vorpal blade splittered the lendex borgfully," discuss word classes and parts of speech. Have the students substitute real words in the sentences for the nonsense words.

11. With a poem such as "Winter" by William Shakespeare ask the class to create a new story or poem by substituting a different time and place. Let the students use their imagination to change the characters to the new time and place. This could mean changes of appearance, speech, ideas, knowledge, faith, morals, etc.

12. Pose the following question to the class: "We speak of the United States as being a Christian nation. A part of the Christian doctrine is to love ones neighbor. Taking a look at history, we read that many Christian nations entered into war, invaded foreign soil, interfered with other nations such as the Crusades of the Middle Ages, World War I and II, our own involvement in Vietnam, etc....Think of as many different reasons as you can why a Christian, in spite of his religious training, would fight in a war."

DIMENSIONS OF CREATIVE THINKING
(Torrance)

ELABORATION is the dimension of creative thinking ability involved in building onto a basic idea to make it more interesting and to tell more of a story. To identify the elaboration skill in youngsters, a teacher might ask:

Who can take a single idea and "embroider" it to make it fancy or more complex? Who in the class is best at thinking of all of the details involved in working out a new idea and thinking of all the consequences?

Below are given activities which call for elaborating on basic ideas:

1. At the end of the year if the children have been checking their own progress in their written work they will be aware of their strengths and weaknesses. Each day for a week have them write a segment of a story. Have them read the previous days writing each day before writing the new part. Each day's writing may be illustrated and at the end of the week they may want to make a front and a back for the booklet.

2. Pose a question asking children what age they would like to change their age to if they could change it. Let them think about and describe what it might be like to live at that age. After they had decided, ask them to write a story stretching or expanding upon what changes they might expect in their lives and giving some reasons why they had chosen that particular age.

3. Combine a health and language arts lesson in the winter when colds are prevalent. Try to draw a picture of how we feel when we have a cold or how someone in the family looks when he has a cold. The teacher might ask the children to investigate and discuss the question of why children should stay at home when they have a bad cold.

4. Before or after a written English lesson ask the questions "How can a sentence give us a better picture? How can a sentence paint a word picture?"

5. In the book Hailstones and Halibut Bones by Mary O'Neill, verse form is used to describe colors in terms of feelings with which they may be associated. Before reading from the book the teacher might have the children list as many ways as they can that gold might be related to something else. In using the poem "What is Gold" from this book, make comparisons between associations by the author and those by the children.

6. Have the children use cinquains to express their feelings about leaves and seasons. The teacher might ask, "Could we put together a series of cinquains that tell us about the changing seasons?" Such an example might be as follows:

   Buds unfolding
   Green leaves shading
   Red leaves bidding good-bye
   Brown leaves under the snow

7. Have the children make up their own words and illustrate them. Pronounce them with the class using rules for pronunciation. The poem "Rain" from the book Ounce, Dice, Trice could be used to introduce the children to this activity.

8. Use the news from radio or the newspaper as a source of material for imaginative and creative thinking. Thought about recent sightings of U.F.O.'s can be stretched and expanded by asking questions such as:

   What if it really were a flying saucer?
   How did it get here?
   What if it weren't a flying saucer?
   What if you were a Martian in command of a spacecraft coming to earth?

Children may do better creative writing if they are involved in adding on unusual details.

9. Using the idea of the third dimension in reading, suggest that the child "enter the illustration himself and become part of the picture." This will enable him to think of the situation in terms of all of his senses.

10. Have the students describe a familiar character from a book or movie in a vivid way that could show the character's personality to the rest of the class.

11. Use the following list of questions to help students elaborate on their own imaginative thought and activity.

    1. How valuable is your imagination?
    2. Why do you, or do you not, think it is as valuable as your sense of humor?
    3. In what way are these two senses related?
    4. What activity requires more of your imagination than anything you do?
    5. Why don't you think about starting in on one of your favorite imaginative activities now? You can jot down your plans in the space below.

METHODS USED FOR THE

ACCELERATION OF GIFTED AND TALENTED

I. Allowing children to enter kindergarten or first grade at an earlier age than that set for the group as a whole.
   1. Implies flexibility in applying the policy of a cutoff date for school admittance age.
   2. Encourages recognition of the importance of the mental age of a student.

II. Organization of the primary unit plan whereby kindergarten, grades one and two, and perhaps grade three are considered to be a broad unit of learning experience and are so grouped.
   1. The child is allowed to progress through the unit according to his ability. Gifted children may need as little as two years to complete the unit.
   2. Logically this should be followed by another unit which combines the next two or three grades.

III. Advancing the gifted child from one grade to a higher one because he has given evidence of exceptional accomplishment in the grade he has been placed. (Skipping.)
   1. Most commonly employed technique. Considered successful although there is the danger of the loss of some essential content.
   2. This procedure would not be necessary if the unit plan were utilized.

IV. Taking extra subjects
   1. Usually applied at high school and college levels.
   2. Goal may be acceleration or enrichment.

V. Credit by examination
   1. Credit given for competency achieved via independent study.
   2. Student not necessarily enrolled in the course.
   3. Examination results qualify for the credit.

VI. Longer school year: Utilizing the entire calendar year. Reduces the number of years necessary to complete requirements. May be practiced at any level starting with the elementary school.
   1. Lengthening the school day.
   2. Utilizing Saturdays as a sixth school day.
      a. For enrichment classes
      b. For accelerating by offering gifted students two courses, each meeting three days a week at the same scheduled hour thereby permitting the students to complete their work sooner.

3. Weighted credit plan whereby more credit is given to "A" work than to "B" work.
4. Correspondence courses. (Especially valuable in small schools and rural areas.)

VII. Early Admission plan
1. Students in grade 10 or 11 go directly into college without formal high school graduation.
2. School has probably utilized some previously mentioned plan to prepare for this step.

VIII. Advanced placement program
1. Advanced courses offered to very capable high school students in grades 10-11-12.
2. Students take examinations especially prepared for these courses.
3. High scores on these tests excuse students from taking certain college course requirements.
4. Students may accumulate college credits while still in high school.

IX. Summer School: Advanced work at a University or College during their summer session.
1. Usually taken between junior and senior year in high school.
2. Take courses which are not normally available in high school.
3. May be credited for the advanced placement program or early admissions plan.

X. Concurrent college courses (On-campus) while attending high school during regular academic year.
1. Usually taken during junior or senior year in high school.
2. Take courses which are not normally available in high school.
3. May be credited for the advanced placement program or early admissions plan.

DOING SOMETHING WITH WHAT IS READ
(Elaboration)

1. Illustrating what is read
2. Illustrating what is heard
3. Interpreting with music, dramatics, rhythmic movement
4. Modifying what is read -
    a. writing a different ending
    b. changing a character in some specific way and seeing what else would change as a result
    c. expanding a certain episode
5. Relating what is read to previous knowledge; producing either illustrations or applications (or both).

QUESTIONS FOR CREATIVE READING

(Josephine Shotka)

I. Questions to ask before the story:

  A. From the name of the story what do you think it will be like?

  B. What experiences do you think the characters will have?

  C. Do you think this will be a funny story, a sad story, make-believe? Why?

  D. What do you think the characters will be like?

II. Questions to ask during the story:

  A. Where does the story take place?

  B. Have you ever been in a place like this?

  C. Who are the characters and what kind of persons are they?

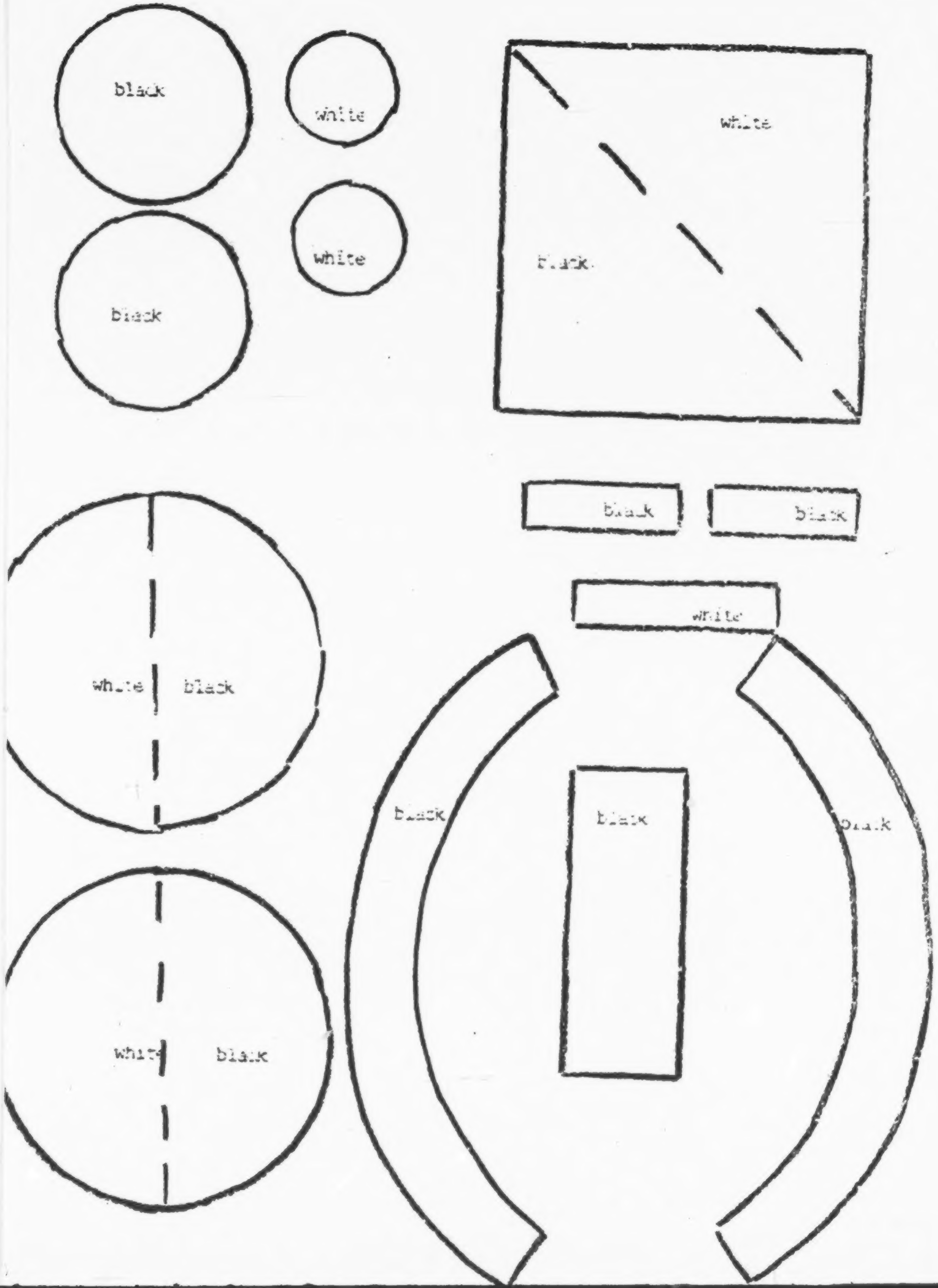
  D. Have you ever met a person like the characters in the story?

III. Questions to ask after the story:

  A. Why did you like or dislike the story?

  B. What would you have done if you were in the same position as the character(s) of the story?

  C. How do you think they felt? Have you ever felt like this?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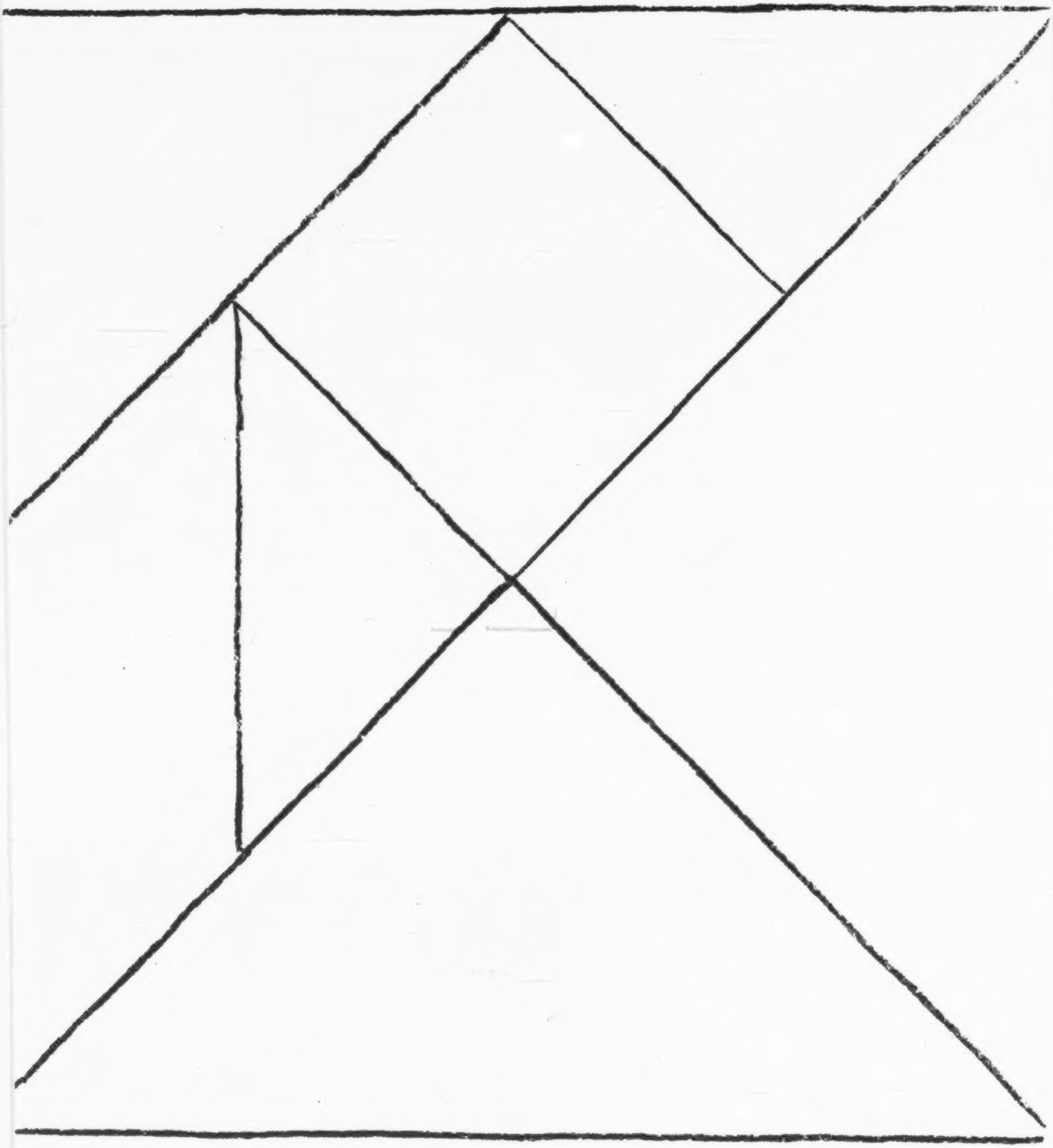

Elementary

SCIENCE

Enrichment Activities and Ideas

1. Consult the librarian or science teacher for help in locating information on topics of special interest.

2. Review new sample science texts.

3. Read biographies of famous scientists; repeat some of their experiments.

4. Study the lives and contributions of early scientists, such as Galileo, Pasteur, Lister, Koch, etc.

5. Study the production of sound from a phonograph.

6. Study the school public address system.

7. Make a study of the telephone; explain its operation through diagrams and discarded parts of a telephone.

8. Find out how hi-fi records are made and how they reproduce sound. Develop diagrams and experiment to show this.

9. Find out how radio and television transmit sound.

10. Find the relationship between the tension in a string and the vibration frequency of the musical note produced when the string is plucked.

11. Explain how the solar system is either directly or indirectly the source of all energy on earth.

12. Select one task which electricity does for man (refrigeration, for example) and study about it.

13. Study ways of purifying water.

14. Read in science books to determine the amount of water contained in common foods and in the human body. Discuss the relation between water and health.

15. Learn how oceans are formed. Explain why ocean water is salty. Report on the desalination efforts being made.

16. Study waves and the tides.

17. Find out about the new methods of research in oceanography, instruments which are being used, and what new things about the ocean have been discovered.

18. Study the influence of seasons on plant and animal life.

19. Study animal tracks. "Collect" tracks by casting them.

20. Make a study of ways in which animals defend themselves.

21. Learn the functions of animals' tails. Include the cow, opossum, lizard, beaver, and kangaroo.

22. Select one water bird, mammal, fish, mollusk, or water insect and collect pertinent facts about it.

23. Get acquainted with John James Audubon by reading about him in encyclopedia and other books.

24. Find out how people used to interpret "migration" and the theories which modern scientists have about it.

25. Read to find out which birds are the most famous travelers. Mark a map to show their general routes and distance covered. Select a good traveler (the bobolink for example) and write a monthly diary about its general location and typical activities.

26. Read to determine the relationship between micro-organisms and disease.

27. Study the causes of contamination of food. Study laws and agencies functioning to assure a safe supply of food, water, and air.

28. Experiment to test the effectiveness of preservatives (heavy sugar solution, salts, drying, spices, vinegar) in inhibiting bacterial growth.

29. Make a study of pests dangerous to man; explore ways to exterminate them.

30. Find out about the types of pesticides and herbicides, their usefulness and the problems in their use.

31. Find out which plants reproduce by means of root-development underground --- creeping weeds, strawberry plants, etc.

32. Study some known diminishing species, like the elm tree, to learn what has caused the decline in numbers.

33. Read or inquire about local enemies of trees, such as termites, worms, rot.

34. Learn about interesting trees in other communities -- gnarled pines along seacoasts, dwarf oriental trees, cypress trees in swamps, the giant redwoods.

35. Secure information explaining how a forest becomes "petrified."

36. Find out what mountains are made of and how they are formed.

37. Select an important resource like oil and study to find out all the products made from it. Collect all the samples possible, or advertisements about them.

38. Select one or two important synthetic materials and find out how they are made.

39. Find out about the production and use of commercial and industrial magnets.

40. Read about early myths, legends and superstitions; compare them with present day science facts.

41. Collect local weather "sayings" and try to find out how reliable they are. Read legends about weather beliefs of the Indians.

42. Read about astrology and superstitions growing out of it.

43. Read legends about names of constellations.

44. Choose a particular planet for special study and observation.

45. Select a planet and plan a spacecraft trip to that planet.

46. Find out how astronomers determine distance to the moon, sun, and the nearer stars.

47. Examine the theories of the origin of the solar system.

48. Keep a record of man's progress in the conquest of space; e.g., satellites, astronauts, and the like.

49. Make a study of our present attempts to communicate with any intelligent being which may exist elsewhere in the universe.

50. Study weather reports from stations throughout the country. Using a blank map, indicate areas of high and low pressure, cold and warm fronts, and learn to make actual forecasts.

51. Differentiate between kinds of winds (breeze, gale, hurricane, tornado, calm, storm, monsoon) and note their effect on life.

52. Learn the names, characteristics, and implications of different kinds of clouds. Predict weather from cloud formation seen.

53. Find out about new methods used in studying the weather; hurricane and earthquake detection.

54. Locate polar, temperate, and torrid regions on the world globe. Learn the names of countries which lie partly or wholly within the zones.

55. Describe and compare seasonal changes in polar, temperate, and torrid zones.

56. Compare water life in tropic, arctic, and temperate regions.

57. Use colored chalk to draw vegetation found in hot, cold, temperate, swampy, and mountainous areas.

58. Compare life in our climate with life in a radically different climate.

59. At a given hour, compute the time in the various time zones in the United States. Account for these variations from region to region.

60. Locate famous forests on a United States map.

61. Select some important resource, like coal or iron ore; outline its progress step-by-step from "in the earth" to man's ultimate use of it. Find out when it may become scarce.

62. Trace man's attempts from early times to "light his home."

63. Classify simple machines and their use in modern living.

64. Find out how an electric meter works and learn to read one.

65. Learn the names of animals which live in and "around" shells; group the animals into families and study them.

66. Group prehistoric animals into large families.

67. Tell how to distinguish birds from other forms of animal life. Read in order to explain what makes it possible for a bird to fly.

68. Classify birds by several methods; types of beaks, feet, wings, song, marsh, oceanic, game, pet birds, or birds of prey.

69. Determine how to plot the sun's position and then plot it for one month.

70. Study the distances to various stars. Make charts, graphs, and scale diagrams to show comparative distances.

71. Calculate how long it would take supersonic planes and missiles of today to reach various places in our universe, using the current speed record.

72. Take star photographs; explain star trails.

73. Identify other bodies in the solar system -- asteroids, meteors, comets.

74. Attempt a scientific interpretation of some natural or physical phenomenon.

75. Plan experiments to test statements found in science books.

76. Apply the scientific method to find answers to such questions as: "From what part of the seeds do shoots come? do roots come? What foods will this caterpillar eat?" Plan some ways to share with classmates.

77. Conduct an experiment on the learning process by constructing a maze and using it with small animals.

78. Observe insects and take notes on their actions.

79. Observe an ant colony in soil or glass container. Read sections in science books to interpret the observation. Make a report to the class.

80. Grow new plants in as many different ways as possible. Keep records about their germination and growth.

81. Discover how plants absorb water; how heat and cold, light and darkness, affect plants.

82. Experiment to show why roots grow downward.

83. Soak large seeds to soften them; then cut them open and study with a magnifying glass. Learn scientific terminology for the outside and internal structure of the seed.

84. Grow molds and mildews and examine them with a magnifying glass. Account for their presence.

85. Prepare agar cultures in Petri dishes. Leave some of them open to the air while others are tightly capped and sealed. After several days, study with a microscope or bioscope the micro-organisms which develop. Share experiment with the class.

86. Experiment to show that water "seeks its own level." Use a clear glass teakettle.

87. Experiment with the pressure of water. Punch holes in a container at different levels and note from which water squirts the farthest.

88. Experiment with the density of water. Using an egg and glasses of fresh and salt water, see which will float the egg. Explain why.

89. Use the scientific method to determine what conditions will speed up or slow down the evaporation of water. Relate these findings to conditions as found in nature.

90. Discuss and prepare experiments to show how matter can be changed.

91. Prove that matter occupies space and has weight.

92. Experiment to show the movement of air. Attach threads to a yardstick and hold in mid-air.

93. Observe air "illuminated" by a shaft of sunlight. Note and try to identify the particles.

94. Plan experiments to show harnessing of power; e.g., experiment with a solar battery, magnifying glass, model windmill, water wheel, and steam engine.

95. Plan an experiment to ascertain the speed of sound. Determine the relationship of temperature to speed of sound.

96. Identify rocks and minerals through scratch test, cleavage, and use of Geiger counter.

97. Build special equipment to use in explaining or demonstrating some aspect of an outside reading project.

98. Make a cutaway model of the human heart.

99. Make scale models or drawing of dinosaurs and compare with size of man.

100. Make shoe-box peepshows depicting prehistoric animals. On each box put a short descriptive article about the animal.

101. Make a diorama of the luminous fishes at the bottom of the ocean.

102. Be responsible for setting up and caring for an aquarium.

103. Make a terrarium representative of a desert, forest, or swamp scene.

104. Make a soilless garden using a sponge, gravel, moss basket, and sawdust.

105. Demonstrate rain by heating water, making the steam come in contact with ice and condense; observe the droplets fall from the glass tube.

106. Build, operate, and maintain a weather station. Make simple instruments, keep weather records, read weather maps, and use a can to catch and measure rainfall.

107. Keep records of changes in length of daylight, temperature, time of sunrise and sunset.

108. Write to the U. S. Weather Bureau for pictures of clouds or information about winds.

109. Experiment with seeds which have been exposed to various herbicides.

110. Explore the effects of mutations, cross-pollination, hand pollination, hybrids, grafting, and de-budding.

111. Study the data and experiences that led Darwin to his theory of evolution.

112. Compare types of food used in space travel with that served on commercial planes.

113. Make a battery-powered radarscope.

114. Look through suggestions for experiments (in old Instructor magazines, etc.) and choose some to try.

115. Identify tools, gadgets or procedures which are working badly and should be replaced or improved. Try to design improved ones.

116. Make up inventions. Present diagrams and written directions.

117. Write science fiction stories describing changes which might take place.

118. Trace the history of some common household appliance. Suggest improvements for the future.

119. Create a planetarium for the classroom. Make small balls of clay, papier mache, etc. and place them in the proper orbital positions of the planets they represent.

120. Make a scale model of the solar system; adapt it to classroom display.

121. Construct an umbrella planetarium.

122. Make a mobile showing various sources of light: sun, stars, flame, electric filament, radium paint, a firefly.

123. Make a mobile of the solar system.

124. Make a "star box" by cutting a slit at the top of a large black box for constellation slides. A flashlight inside the box will illuminate the pattern.

125. Make a star finder. Plot the positions of several stars for one month.

126. Make an individual star map that could be used as a guide for stargazing during various seasons.

127. Make a sundial.

128. Make a sun camera and find the size of the sun.

129. Make reproductions to show stages in the development of an invention.

130. Make a working model of some piece of simple machinery of interest to the group and demonstrate its principle to the group.

131. Make scale models of an Egyptian water-lifter, a water-and-sand clock, and water wheel.

132. Make a water turbine, by having water falling from a faucet turn a simple constructed wheel with paddles. Explain the principle involved.

133. Make a steam turbine. Attach the lid of a tin can to the top of a closed coffee can, the top of which has a few holes, and partly fill with water; place the can over heat and the steam escaping through the holes of the can will turn the wheel, illustrating the steam turbine. Explain the principle involved.

134. Build a model home and wire it. (Caution: This should be checked by the teacher to avoid the hazard of electric shock.)

135. Work out and set up the electrical circuits for a science quiz board.

136. Wire the lights for a stage.

137. Assemble a small electric motor with the help of a resource person.

138. Make and explain an electromagnet.

139. Make a simple telegraph set and learn the Morse code.

140. Construct a radio.

141. Make a xylophone.

142. Show, through pictures and diagrams, how the body uses food.

143. Interview classmates to learn species of pets which they have. Arrange the information on a chart.

144. Make an illustrated chart to post in the classroom, showing ways to protect and promote bird life.

145. Find out the kinds and names of animals in the lower order of animals, such as mollusks and protozoa. Devise an illustrated chart for display.

146. Make a picture or word chart showing seeds used for food by people, birds, and other animals.

147. On a chart divided into sections labeled "flower," "fruit," "seed," "stem," "leaves," "roots," write the names of plants and their contributions in medicine and industry.

148. Make a calendar record of local seasonal planting: spring -- corn, most vegetables; winter -- wheat; fall -- bulbs.

149. Make a map of the country, showing where the various types of soil occur.

150. Make a time chart showing five billion years of the earth's age on a scale and indicate what took place at various intervals.

151. Make a chart showing modern man-made materials and the former "natural" materials which they have largely replaced.

152. Plan and operate a school museum.

153. Start a collection of some science material (rocks, leaves, insects, shells, fossils, etc.) with necessary identifying, labeling, and classifying.

154. Collect newspaper and magazine clippings, photographs, and advertisements showing man's uses of trees. Collect pictures of animals' uses of trees.

155. Collect and display seeds, leaves, twigs, and bits of bark from various species of native trees; e.g., various oaks, maples, pines.

156. Devise a plan for organizing collected seeds and arrange them accordingly; e.g., flower, vegetable, tree, weed, grain seeds; colors; sizes; or mode of travel.

157. Collect advertisements showing uses of seeds as cereals, seasonings, flavorings, beverages, salad oils, cooking fats, and the like.

158. Collect and analyze sample of soil.

159. Collect cocoons; identify and prepare for observation and safekeeping.

160. Set up a prehistoric museum; make models and illustrations.

161. Collect and classify fossils both as to type and as to period.

162. Collect samples of important materials found inside the earth: oil, minerals, coal. Write descriptive cards for the exhibit.

163. Collect rocks from the neighborhood and identify them with the help of a geologist or a book like the Field Book of Common Rocks and Minerals. Make descriptive cards for the collection explaining their characteristics, composition, formation.

164. Make a collection of toys which demonstrate scientific principles; label and display.

165. Keep a scrapbook of news items about the peaceful uses of the atom, developments in space exploration, or other topic of interest.

166. Make collections of insects, leaves, lichens, redwood burls, old light globes, wax and cylinder recordings, fish, stuffed birds and other animals, live hamsters, pressed flowers, toads, and polliwogs.

167. Prepare a list of "Do's and Dont's" to enable classmates to help prolong the life of trees found in their yards. Use cut paper for three-dimensional posters showing ways to care for trees.

168. Surround a world map with drawings of unusual birds, animals, or plants and short articles about them. Fasten a colored ribbon from each drawing to a country in which it lives.

169. Produce and exhibit bird models of clay or papier mache, showing range in size and form.

170. Suggest and post suitable menus for feeding stations for various kinds of birds.

171. Set up a large mural showing a three-dimensional cutaway of the earth's surface. Place rock samples on the table before the mural and connect with yarn to the places on the picture where the samples can be found.

172. Plan and organize a "Science Fair." Assume responsibility for publicity, exhibits, and programs.

173. Collect or draw scenes of animals that live in water. Paste paper silhouettes of animals on large paintings of an ocean, lake, river, pond, or swamp.

174. Draw sketches to show the plant and animal life and the rock formations found in and under the ocean.

175. Sketch a bird's body, labeling the feathers of each part with their scientific names; e.g., nape, crown, primaries. Use these terms in learning to identify new birds by coloring and feathers.

176. Draw the stages through which a butterfly passes. In telling about them use proper terms: embryo, larva, pupa, adult.

177. Sketch the branch of a tree in September, November, March, and May, to show changes. Take notes on the changes observed.

178. Make pencil sketches to show special features of seeds which give them good "air-borne," "hitch-hicker," and other dispersal qualities.

179. Be responsible for keeping a pictorial weather calendar for the class.

180. Make a sky mural.

181. Design and draw automobiles, planes, houses, furniture, etc., which may be used in the future. Explain possible changes from those in use today.

182. Keep a notebook on personal science study.

183. Make a card file of science experiments performed at home.

184. Make a "question box," jotting down on cards or paper and filing under proper categories the questions for which answers are desired.

185. Make a large diagrammatic drawing to explain the water cycle or write a story of the water cycle, with a drop of water as the author. Let the story begin in a puddle.

186. Make a notebook of outstanding current and pioneer scientists, including a brief biography and chief contributions.

187. Write a science article for the classroom bulletin board or newspaper about the uses of stars for following directions, surveying, navigating.

188. Locate information about insects which live in colonies, like the ant, housefly, and paper-making wasp. Write stories about how insects live together in colonies.

189. Describe the most common parasites which annoy man.

190. List some of the most common parasitic animals which prey on other animals and write brief paragraphs about their harmful effects. Include such parasites as fleas, lice, grubs, mites, tapeworms.

191. List some of the parasitic plants, name the host on which they live, and describe the damage which they may do. Search for examples of parasite plants in the home and school area and identify them.

192. Give examples of both harmful and helpful fungi.

193. Write a paragraph explaining the services which roots give to the plants of which they are a part.

194. Write a story in which the life of a tree is portrayed from "seed" to the present.

195. Map an area near school or home. Identify the trees in the area; classify them as "deciduous" or "evergreen."

196. Identify trees in a certain area by their winter silhouettes.

197. Hold leaves up to sunlight or to an electric light to see their vein pattern. Search for dried leaves which have only their vein network remaining. Write a paragraph explaining the function of leaf veins.

198. Correspond with a forest ranger for information about his work.

199. Report on television programs concerned with science; analyze scientific principles, methods, and procedures shown.

200. Contrast the seasons in North and South America. Interview persons who have traveled or lived in "opposite" seasons from the United States.

201. Plan a dramatic presentation contrasting how past generations prepared for winter and how modern families do.

202. Give a talk on useful products which man obtains from water.

203. Explain the purpose of a basal metabolism test and tell how it is given.

204. Make a study of some function of the human body, such as hearing.

205. Ask a doctor about the relation between health and bacteria.

206. Choose one family in the animal kingdom and describe many of its various members.

207. Give a talk on bird-banding -- how and why it is done.

208. Study the communication system of various animals. Report to class.

209. Select a controversial science issue such as the danger of nuclear tests and prepare arguments on both sides of the controversy.

210. Inquire about which insects are most troublesome, city-wide.

211. Interview parents about the insects which are most troublesome at home. Consult science books to find out how to control these insects. Report back to parents.

212. Describe the terrain in the school-home area.

213. Give a talk on how the earth's surface is constantly changing.

214. Discuss earthquakes and volcanoes and their causes.

215. Give an illustrated talk on how to assemble, identify, and mount insects, flowers, or seeds.

216. Examine different kinds of tree bark with a magnifying glass. Identify trees by means of their bark. Prepare a short talk on the importance of tree bark to trees -- and to man and animals.

217. Produce a script for a play in which the players will assume the roles of animals, telling how trees serve them.

218. Make a bulletin board, charts, and other instructional materials to accompany a unit of study.

219. Organize and lead a science club.

220. Prepare to raise and care for small animals at home, e.g., hamster, white mice.

221. Observe and identify as many birds as possible. Organize a bird-watcher's club.

222. Become a class "expert" in some area of science.

223. Write about "what would happen if -- pills could be substituted for food?--everyone suddenly became deaf?--we had only three fingers on each hand?--the oceans dried up?--all the air became radioactive?" (Think of other "Science If's")

Elementary

ARITHMETIC

Enrichment Activities and Ideas

1. Estimate answers to addition problems in new ways.

2. Discover various ways of verifying sums and differences.

3. Employ short methods in solving multiplication problems.

4. Devise personal, accurate short-cut methods to problem-solving.

5. Tell time in new ways--by fractional parts of an hour, decade, etc.; according to ship's bells.

6. Estimate answers to all problems and compare computed answer with the estimated one.

7. Round large whole numbers to nearest tens, hundreds, thousands, and the like.

8. Solve problems mentally by breaking numbers up into tens, hundreds, thousands, and the like.

9. Use accepted short-cut methods to solve problems mentally; e.g., to multiply by 25, multiply by 100, add two zeros, and divide by 4.

10. Estimate answers with mixed numbers by computing with the whole numbers involved and determining about how much more the real answer will be.

11. Solve problems without paper and pencil.

12. Find new approaches to solving problems; for example, the sum of all the numbers from 1 to 100.

13. Identify and state the arithmetical principle governing the solution to a problem.

14. Play number games. (Example: Write any number you like, multiply by 2, add 18, and then divide by 2, now subtract the number with which you began; the answer will always be 9.)

15. Construct riddles. (An example of a fourth-grade child's riddle is as follows: 3/4 of Jane + 1/2 of us + 1/3 of Ann + 2/3 of rye = January.)

16. Answer "number quizzes" and make up some. (Example: "Take the answer to 3 times 4, double it, add 1, subtract 3, take one-half of the number. What is the answer?")

17. Bring a new number game of one's own and play it with groups of classmates.

18. Learn from the teacher how to use a new classroom number game; teach the game to small groups.

19. Study the directions for a new classroom game and learn how to play it.

20. Construct a new number game for class use. Set up standards of play; write out or explain the rules for playing; demonstrate the procedure for scoring.

21. Work number puzzles such as those in children's monthly magazines and weekly newspapers.

22. Construct helpful homemade arithmetic aids, such as counting devices, matching games, number charts, graphs, posters, magic squares, and individual sets of flash cards which can be used in the classroom or with younger pupils.

23. Supervise the use of these homemade devices by younger or less advanced pupils.

24. Construct arithmetical devices such as: meter reading chart, model speedometer, an abacus for classroom use, models for teaching cubic content, devices for teaching fractions, geometric designing--how to make string transparencies or how to make window transparencies.

25. Design and carry out a construction; e.g. a "city building" could be built to house community workers, which would involve making diagrammatic plans, measuring and obtaining materials.

26. Build a model fire station or draw a plan of a city involving measurement of various kinds, numbering of streets, etc.

27. Construct a scale model of a football or a baseball field, showing distances involved.

28. Make a weather thermometer, showing degrees, boiling and freezing points. Compare with clinical thermometer with its graduation into tenths of degrees.

29. Construct bird houses, kites, etc., using accurate measurements.

30. Refer to scale drawings of objects in the construction of objects in actual size.

31. Keep class records of attendance, milk bills, and stamp sales. Chart progress in Junior Red Cross work or other organization activities.

32. Keep statistical records of significance; e.g., number of children staying at school for lunch for whom table arrangements and play activities must be planned; weekly and monthly absences by cause, in order to determine why pupils are absent and how to prevent illness.

33. Summarize and record the totals of figures encountered in some classroom enterprise; e.g., sale of play stamps in room post office, circulation of books in a classroom library, money collected from sale of class photographs, kinds of items in a hobby exhibit.

34. Record daily temperatures at selected intervals by placing dots on wide-spaced graph paper. Connect the "dots" with a red line to show daily rising and falling temperature.

35. Graph daily temperatures over a long period of time and note the general downward or upward trend as the seasons advance.

36. Keep records of classroom experiments.

37. Make a chart showing weights, heights, and ages of children in the class; make generalizations.

38. Keep baseball chart showing weights, heights, batting average of players, and number and per cent of games won and lost by the team.

39. Make a chart on which to indicate one's own accomplishments in learning new spelling words weekly. Allow one square per word in vertical columns.

40. Keep own or team scores in a favorite class game for several days or weeks; study results to note gradual improvement, if any.

41. Post and explain significant charted items clipped from city newspapers; e.g., the league standing of a local or national baseball team.

42. Draw a September-to-June time line to show holiday celebration dates. Use paper ruled into 1/2-inch squares, allowing one square per day.

43. Make charts or graphs to show the increase in population and the shift of centers of population.

44. Make charts or graphs showing the increase in postal rates through the years and the increase in the quantity of mail handled, the increase in the number of postal officials needed, the cost of maintaining this service, and the proposed changes which are under consideration by the government.

45. Make a graph showing the results of a candy or other sale conducted by the school.

46. Make charts showing the time zones in the United States or in the world and discuss their effects on travelers. Discuss effect of International Date Line on time.

47. Prepare scale maps useful for supplementing individual reports to the class.

48. Map a scale drawing of an airport, showing runways and approaches.

49. Draw a plan for a living room, gymnasium, or classroom.

50. Make a time line of historical events.

51. Prepare a display of banking forms, insurance forms, mortgage forms, etc., with an explanation of each.

52. Collect illustrations or advertisements from newspapers and magazines for the bulletin board, centering the display around a different mathematical concept from time to time.

Elementary ARITHMETIC - Continued

53. Display and discuss maps showing rainfall in the United States, Africa, Asia, and other places. Make comparisons and draw conclusions.

54. Collect clippings from magazines and newspapers in which date(s) and time appear.

55. Make a "financial dictionary" by clipping phrases and sentences from magazines and newspapers--words such as security, mortgage, interest, endowment, and tax.

56. Act as bookkeeper for the collection of workbook money, class money for field trips, and similar activities.

57. Make a list of personal uses for arithmetic in everyday life. Compare with the lists of two or three classmates and, with them, present a composite report to the whole class.

58. Act as leader in social studies projects (such as a market, grocery, post office, circus or puppet play) which requires the ability to make change correctly.

59. View filmstrips about measurement and counting; plan commentaries for use when they are shown to the class.

60. Create story problems for classmates to solve mentally; have the answer jotted down for reference.

61. Share with the class original story problems about a topic of mutual interest; e.g. Easter, vacation, pets.

62. Make up an arithmetic story problem and illustrate it in a series of pictures.

63. Write thought problems based on personal arithmetic experiences at school or home. File these in a special wall pocket for classroom enjoyment.

64. Write story problems about home interests in a booklet. Make an answer key for the back of the booklet.

65. Make original time-distance problems concerning jets or submarines.

66. Make original problems of any type.

67. Create number stories or poems for a booklet for the classroom library table.

68. Outline materials about the history of numbers as described in books published for children. Insert illustrative drawings to help interpret the outline. Post the work on the classroom bulletin board.

69. Study a problem such as the cost of building a house--involving kinds of materials, fixtures, construction, installation, and labor costs.

70. Study the history of numbers.

71. Study other number systems, dyadic, duodecimal, etc.

72. Explore the history of measurement. Prepare a talk during which examples of measurement devices are shown.

73. Lead a small group in the study of a selected topic like "Calendars--Old and New." Plan with them some unique way to share their findings; e.g., cartoon-type drawings of people and their early calendars, or a modern-day almanac.

74. Do research to find out the characteristics of geometric figures. Make models for a display.

75. Visit a surveyor and learn about the equipment which he uses.

76. Study architectural plans to note dimensions, area, quantitative relationships between rooms of various sizes, etc.

77. Study the relationship of musical notes and fractions.

78. Study systems of numeration with different number bases.

79. An excursion to the airport may raise problems like these for independent study and reporting: What statistics can be found to show that air travel is safe? How much faster are modern planes than early ones?

80. Learn to count to ten (or higher) in some foreign languages.

81. Read instruments of various kinds which measure miles, degrees, angles, or other abstractions. Note the more refined division of the clinical thermometer as contrasted with the regular thermometer.

82. Locate sources for obtaining data concerning the United States census; list interesting facts gleaned from this. Arrange principal cities in the United States in order of size.

83. Compare the length of time needed to cross a continent, an ocean, or circle the globe today, with that required at various times in the past by various means of transportation.

84. Read and explain railroad, bus, and air timetables. Plan imaginary trips showing connections and stopovers.

85. Explain the difference between net and gross cost; between net and gross income.

86. Learn to use the protractor and slide rule.

87. Use an adding machine.

88. Compute the per cent of discount offered by store advertising "1/2 off" or "1/3 off."

89. Give more than one solution to problems and examples.

90. Compare the size and rate of speed of historic ship like the Mayflower with those of modern ships.

91. Participate in a pupil survey of the uses of measurement by a number of downtown business centers.

92. Measure rainfall and snowfall.

93. Make fractional measurements for building projects.

94. Measure shadows on the playground at different times of day.

95. Use measuring devices to show comparative weights of food consumed by animals or people.

96. Estimate the weight of packages to be mailed and the cost of mailing; check by weighing the packages and investigating and explaining the postal zones.

97. Estimate distances in the neighborhood.

98. Estimate the size of certain play areas. Check estimation by accurate measurement.

99. Lay out a baseball diamond or basketball court.

100. Learn to keep a simple personal budget of allowances, earnings, and expenditures.

101. Compile budgets for a pioneer family and present-day family of comparable size for a given period of time; compute increases in percentages.

102. Keep a record of family buying at special sales versus regular purchases and calculate savings made by taking advantage of special sales.

103. Record father's car expenses for a week or month.

104. Figure mileage and expense for a family trip.

105. Compute cost of a class trip.

106. Compute the cost of traveling a given distance in the early days and at the present, and show the findings in chart or graph form.

107. Calculate comparative costs of cash payment versus credit buying.

108. Compute the cost of buying and stocking an aquarium or purchasing other equipment for the classroom.

109. Compute the average cost of feeding and housing pets in the schoolroom or at home.

110. Compute the expense involved in taking the class, or certain individuals, to camp for a week.

111. Investigate and report on the cost of sending books and other packages according to various classes of mail.

112. Make a study of school costs and sources of income per pupil.

113. Find out the lengths of time and the amount of money needed to take trips to various places in the United States by different means of transportation.

114. Reduce foreign money to our values.

115. Set up a fund for feeding class pets.

116. Assist in setting up a school savings bank.

117. Compute class orders for monthly magazines, etc.

118. Serve as leader of a small number group which is reading and working story problems created by classmates.

119. Serve as pupil helper when one's own group seatwork material has been mastered.

120. Use programmed materials designed for superior students in arithmetic.

121. Develop "self-teaching" worksheets for interested students or groups.

Elementary

LANGUAGE ARTS

Enrichment Activities and Ideas

1. Write dramatizations and stories of historical events.

2. Read widely to select material suitable for plays, tableaus, monologues, puppet shows; and do research necessary for staging the production.

3. Participate in all phases of theater production (directing, stage lighting, stagecraft, acting).

4. Plan a play for a particular age group and present it.

5. Create and stage a comic opera.

6. Direct and participate in creative dramatics and choral speaking.

7. Write scripts for radio programs; produce and participate in radio and television programs.

8. Portray a character role in a monologue.

9. Tell a story through a sequence of pictures, pantomime, dance, tableaus, dramatizations, choral speech.

10. Make brief reports to the class based on more difficult reading material than that used by other students.

11. In presenting the materials, use handcrafts such as puppetry, dioramas, stage settings, costumed dolls, shadow screen, or feltboard cut-outs.

12. Select and prepare a story for sharing orally with another grade group or with the class.

13. Read aloud various types of poetry, observing rules of poetic expression.

14. Give commentaries for silent movies, filmstrips, or slide showings.

15. Discuss a Children's Theater presentation; tell how the plot developed and analyze character development.

16. Explain with clarity a technical subject, such as a factory operation or some astronomical phenomenon.

17. Plan and give explicit directions for playing a game, for making an object, for organizing activities, or for carrying out science experiments.

18. Practice public speaking by giving two-minute impromptu speeches. Keep a file of possible topics.

19. Participate in and lead discussions on such topics as TV program evaluations, book criticisms, group behavior, field trips, current events.

20. Participate in debates or panel discussions on challenging subjects.
21. Conduct committees and class meetings. Introduce guest speakers. Use parliamentary procedure when suitable.
22. Plan an interview with an adult or pupils from an upper grade with specific questions in mind; organize the information received for later presentation to the class.
23. Make appeals before another class on behalf of school or community drives.
24. Make tape recordings of your oral presentations to help in self-evaluation and improvement.
25. Use tape recorder for speeches and reports. Record individually, and interested members of the class can listen individually.
26. Make oral or written reports of attendance at concerts or plays, visits to art museums.
27. Write book reviews and character sketches.
28. Write news stories, editorials, special columns, and advertisements for school newspaper, class newspaper, or large wall-type newspaper.
29. Assemble and edit material for school or class newspapers, scrapbooks, or social studies unit.
30. Write letters requesting materials for class use on unit or topics being studied.
31. Correspond with hospitalized veterans, particularly at holiday seasons.
32. Write letters to foreign correspondents.
33. Prepare scrapbooks of information and materials to exchange with children from other parts of the country and from other countries.
34. Design unusual invitations to class parties or programs.
35. Write letters to imaginary friends about fictitious travels.
36. Imagine yourself in another period or place and write letters descriptive of the setting.
37. Take a character from a story such as Robin Hood or Cinderella and rewrite the story in a 20th-century setting.
38. Write an imaginary letter from one story character to another and tell something which happened after the story ended.
39. Write and illustrate stories. Use local events, pictures, music, personal friends, or favorite storybook characters as themes.
40. Write unfinished stories to be completed by others.

41. Create characters for a continued story and add episodes from time to time.

42. Place written descriptions of unusual events, animals, and people in a looseleaf notebook.

43. Keep a notebook of ideas for creative writing.

44. Express in writing your feelings about music, paintings, and other art creations.

45. Look at some objects (tree, landscape, etc.) until you see something not seen before. Then put your impression on paper.

46. Take 15 or 20 minutes to write whatever you wish, or to write about something (real or imaginary) that happened yesterday, or that you saw on the way to school.

47. Make up and tell "tall tales."

48. Write plays, poetry, descriptions, biographies, and autobiographies.

49. Convert a story into a short play.

50. Create a poem about a painting seen in a book or gallery.

51. Try writing a variety of story types and verse forms such as the fable, myth, parable, ode, ballad, limerick, riddle, or couplet.

52. Write original verses, using interesting forms of poetry such as the Japanese haiku (three lines with five syllables in the first and third lines and seven syllables in the second) and tanka (five lines with five syllables in the first and third lines and seven syllables in the remaining lines). Pictures or observations from the window might stimulate ideas.

53. Keep a diary about your memorable experiences.

54. Write stories about different phases of your life: "Important Happenings During My Life;" "Important People in My Life;" "My Library" (kinds of books I like and why); "The Most Exciting Thing That Ever Happened to Me."

55. Write a news story in journalistic style, giving special attention to the "lead" paragraph.

56. Make a magazine for the classroom by compiling voluntary contributions.

57. Develop collections of colloquialisms or "regional" expressions.

58. Collect folklore such as rope-jumping rhymes, counting-out rhymes, legends, folk songs.

59. Make a collection of favorite poems.

60. Make collections of myths, legends, interesting mottoes, and proverbs.

61. Make collections of old original manuscripts, old page proofs, first editions of books, book jackets, taped interviews with authors or other interesting persons in the community, autographs of authors.

62. Study the history of books and libraries through the ages and learn how information has been recorded and transmitted through various civilizations. Make a time line to show the history of written communication.

63. Study the history of languages.

64. Study relationships among different languages.

65. Use different materials than do other class members, such as supplemental books on higher grade level, Landmark Books, Merrill Company Literature Series, encyclopedias, newspapers, current news magazines such as Time and Newsweek, book sections of Sunday newspapers, editorials, sets of supplemental science books, and such magazines as Reader's Digest, National Geographic, and Popular Mechanics.

66. Learn to use as research tools the library card catalogs, graphs, charts, tables, maps, the Reader's Guide, atlasses, encyclopedias, and the World Almanac.

67. Learn to take notes from reading or a lecture, to outline, and to summarize.

68. Document research, using bibliographies, footnotes, and quotations.

69. Search the library card catalog and Periodical Index and list all books and articles dealing with a unit the class is beginning.

70. Compile bibliographies for several topics or events, or about subjects of interest.

71. Make constructive evaluations of TV or school programs which the group has enjoyed.

72. Analyze two talks on the same subject; try to determine why one was more interesting than the other.

73. Make a comparison between getting information by listening or by reading. Compare the devices used in the two media.

74. Become acquainted with the techniques of propaganda. Analyze advertisements and commercials, noting which techniques were used.

75. Make a display showing examples of various propaganda techniques.

76. Learn to distinguish between statements of fact and opinion. By giving supporting evidence, prove that an article is based on one or the other.

77. Become familiar with elementary logic. Find examples of invalid arguments in reading materials.

78. Analyze the ways in which newspapers interest people in a problem and stir them to action.

79. Bring in an article in which the author has tried to influence you to his point of view. Analyze the method he used to influence your thinking.

80. Listen for a week to broadcasts by a news reporter and a news commentator to note differences.

81. Report to the class on a talk which showed bias on the part of the speaker; give evidence of this bias.

82. Make a study of the speeches and written work of a particular public figure; determine his motives and find hidden motives, if any; list any clues which indicate the author's real beliefs.

83. View a television program; check facts presented in written materials with those on program.

84. Analyze the point of view of an author in a particular book; read about the author in order to explain it.

85. Recognize words or biased terms which indicate prejudice.

86. Write an article persuading people to your point of view by using biased words and appropriate propaganda devices.

87. Analyze words with similar meanings to differentiate shades of meaning.

88. Study the origin and derivation of words, names, places, persons, flowers, etc.

89. Organize a file box for new words, arranging them under headings such as "Descriptive Words" or "Words With More Than One Meaning."

90. Compile a list of over-used words in class discussions, such as: wonderful, pretty, and nice. Find substitutes for these words and make a compilation for class reference.

91. Compile a reading notebook containing excerpts which are unusually expressive, such as examples of similes, metaphors, alliterations, and onomatopoeia.

92. Learn to recognize and use figures of speech. Find examples in reading.

93. Develop skill in predicting or guessing the meaning of new, unknown words. Check dictionary.

94. Create and play language games which involve new words or words with multiple meaning, or games using the dictionary.

95. Construct crossword puzzle games which utilize vocabulary.

96. Study the differences in style, vocabulary, etc., of different literary periods or different writers.

97. Report on the works and style of a favorite author.

98. Describe a character in a story; tell ways in which the author developed the character and influenced the sentiments of the reader.

99. Attempt to understand the behavior of characters in a book by analyzing possible causes. Discuss choices made by characters and think through possible alternatives.

100. Evaluate children's magazines. Set up evaluative criteria and make a recommended list for the library.

101. Establish criteria for judging a book. Choose the best books of the year or the "Book of the Year." Defend choices.

102. Compare the illustrations in different editions of fairy tales, or in various types of books.

103. Evaluate reading materials, books for library, reference materials for unit study, free and inexpensive materials obtained for class work.

104. Read and discuss fine pieces of literature appropriate to your interests and maturity level.

105. Listen to excellent recordings of poetry and prose.

106. Chair a committee to discuss a good book which all have read. Visit lower grades and discuss to stimulate reading interest.

107. Catalog your own books, or the books in the classroom library.

108. Plan a personal library.

109. Develop an up-to-date list relating a favorite hobby or interest.

110. Compile a bibliography of interesting books for the class to use for summer reading.

111. Arrange displays for book fairs, for parents, and for other classes in the school. Costumed book parades, quiz shows, puppet shows, and character sketches are examples of possible programs.

112. Plan new and creative ways to present book reports. These might include dioramas, chalk-talks, slides or overhead transparencies, drawings, use of tape recordings, dramatizations.

113. Organize a junior Great Books Club. Several students might read the same book and discuss it.

114. Form a poetry club. Members can bring favorite poems to discuss, memorize well known poems, or compose poems.

115. Participate in dramatic clubs, literary clubs, story-telling clubs, and book fairs.

116. Set up a Book Swap Shop for either loans or trades.

117. Check reading rate. Use materials designed to improve rate, and chart your progress.

118. Keep an individual account of materials read, with notations.

119. If the class is to read a story with a definite geographical locale or other specialized subject, become a "specialist" on the subject before the class reads the story.

120. Keep records for class activities -- committee membership, list of jobs to be done, materials to be used.

Elementary

SOCIAL STUDIES

Enrichment Activities and Ideas

1. Select one famous Indian chief, tribe, or topic and do intensive study on the subject. Produce an imaginary movie based on this information.

2. Develop a dramatization or an imaginary TV program about neighborhood workers to present to another class. Work on scenery and properties; write the commentary.

3. Plan dramatizations to highlight the contributions to better communication of inventors such as Bell, Morse, Field, Marconi, Edison, Franklin.

4. Produce a series of "You Are There" programs, such as the series tracing the development of the English forms of government beginning with the Magna Charta, Bill of Rights, and Petition of Rights. Tape-record programs, with sound effects.

5. Find and tell stories about schools in other lands and other times.

6. Pretend to be a "logger" or some other colorful worker; plan a monologue to share your "experiences."

8. Give flannel board talks about clothing. Add bits of fur, plants, cloth, to depict animal skins, grass skirts, togas, sarongs, and other garments.

9. Report to the class on primitive methods of land travel and transportation.

10. Report on new instruments that aid safety in air transportation.

11. Show pictures of types of new airplanes, rockets, space craft, etc., by using an opague projector. Answer questions about the pictures.

12. Write biographical "thumbnail sketches" of local heroes, school patrol boys, and winners of citizenship awards.

13. Compose biographical riddles about American heroes and heroines, real and fictional, such as Johnny Appleseed, Paul Bunyan, Daniel Boone, Betsy Ross.

14. Find pictures of famous Ohioans (or people from your state). Write a short legend for each illustration and combine all into a "Hall of Fame."

15. Select one or two "imported" foods such as coffee, pineapples, bananas, and learn enough about them to give a good report.

16. Select one basic food and list all the workers involved in producing, processing, and distributing it.

17. Report on former methods of cultivating, processing, and preserving food.

18. Report on processing of maple sugar. (There are many maple sugar camps in Ohio.)

19. Clip pictures of new clothing manufactured for firemen, stratosphere pilots, arctic explorers, deep-sea divers, and astronauts. Write short articles to accompany the pictures. Post on the bulletin board.

20. Plan an imaginary air trip; map your itinerary, with stops in important cities.

21. Give illustrated travel talks.

22. Write for illustrative material about possible places for the family to visit on vacation.

23. Collect information to use in making a Bridge Book for the library table. Include statistics on the lowest, highest, longest bridges in America. Use other topics.

24. Write imaginary stories with a setting in any period of history. For example, write a story showing the hardships that resulted from the Industrial Revolution in England, be a medieval child living in castle, accompany a great explorer, keep a journal or log for the crew of an early vessel, be an Aztec or Inca.

25. Write summaries, paragraphs, or explanations of a new idea, as might be found in a news report. Do this almost daily until the essay comes naturally.

26. Carry on independent study and report on additional material related to the topic being studied by the whole class.

27. Use special skills to make contributions to current group interests; e.g., reading difficult articles, taking notes during an interview, writing summary materials, making computations required in a project, developing a questionnaire, corresponding with business firms and institutions.

28. Read stories in old-time books, like the McGuffey Reader series.

29. Read and share stories of the adventures of early Americans who carried messages between settlements.

30. Do reference reading on American Flags. Discover their origins, purposes, designs, colors, meanings.

31. Find out about life in Alaska and Hawaii. Write to travel and government agencies for illustrative materials. Interpret the materials to the class.

32. Contrast and compare family life in country and city homes today and a hundred years ago.

33. Explore the most recent sources of new fabrics; e.g., fibers of deep sea plants, aluminum, glass, synthetics.

34. Compile items on charts to show relative advantages and disadvantages of land, air, and water travel and transportation.

35. Study boats around the world. On a large world globe or on paper disks to represent the world, paste small models of boats in their native waters.

36. Determine why toll is paid on some bridges, not on others.

37. Find out about products carried on familiar lakes and rivers.

38. Study the history of our alphabet and other alphabets and systems of writing.

39. Trace some contemporary American holiday customs to the nations of their origin.

40. Collect data on a particular problem from many sources and critically evaluate it.

41. Organize and present information and comments on world, national, and local problems and events.

42. Collect and read published material on a current problem, such as peacetime uses of atomic energy, or nuclear testing.

43. There are many ways in which other peoples of the world learn about us, such as through movies, radio and TV, magazines, and books. Select a few examples that give them a true picture and some that give them a false impression of our daily life.

44. Plan a "Hall of Fame" for some other country for display on the school bulletin board.

45. Read about a particular area; check facts with present status of the area, noting changes caused by recent political and social events.

46. Write to local consulate, embassy, tourist information office, or appropriate ministry of a country for information on the selected area.

47. Become an authority on the life of a famous person through reading biographies.

48. Read several books about one man or historical event; note any discrepancies in facts; check accuracy.

49. Read biographies to learn how famous people have solved problems and how this has contributed to their success.

50. Interpret the way a character in a popular book solved a personal or social problem; compare interpretation with others who have read the book; add other solutions and explore the relative merits of each.

51. Develop rules for school safety.

52. Create slogans to improve behavior in the school lunchroom, corridors, and on the playground.

53. Work out a check list for qualities of citizenship. Evaluate one's self once a month.

54. Prepare news bulletins about the school's achievements in sports events, city campaigns, and the like.

55. Operate Lost and Found Center at school.

56. Serve as curator of a classroom museum, helping pupils identify, classify, and label exhibits.

57. Begin a scrapbook on Indian legends, dances, poems, stories and songs.

58. Make a scrapbook of period costumes; give illustrated report about interesting costumes seen in a moving picture or on television.

59. Prepare a scrapbook of methods of land travel in other countries and in other times. Write captions for each illustration. Make a table of contents and a glossary for the scrapbook.

60. Begin a scrapbook of postcards about interesting landmarks in American cities and states.

61. Calssify favorite stories, games, songs, dances and poems according to the nations where they originated. Share some with classmates.

62. Exhibit and label travel souvenirs. Develop some code system to use for showing on a map the places where they were obtained.

63. Begin a collection from each of the fifty states. Use a United States map to star states represented in the collection. Invite friends to help with the collection by loaning possessions.

64. Collect and examine building materials. Trace them to their sources and find out how they are processed for use.

65. Collect and compare pictures of land vehicles using gasoline, diesel, and other types of engines.

66. Make a picture gallery of famous aircraft inventors, famous pilots, astronauts, and their planes or space craft. Give a "gallery talk" about them.

67. Prepare an exhibit box. Label the box "What's This?" Into the box put interesting nature, art, and historical materials for the class to study and enjoy. Change the exhibits occasionally.

68. Make collections of stamps, rare coins, contemporary money from various countries, cultural artifacts from foreign countries, and handicrafts.

69. Post Indian messages for the class to decipher by referring to a chart of symbols and their meanings.

70. Find pictures of famous canals, like the Panama, Suez, and Erie. Locate them on maps. Find out about plans for a new canal dividing North and South America. What are the advantages and disadvantages of the various proposed locations?

71. Produce neighborhood maps for use by new pupils. Show locations of school, new pupils' homes, and important establishments. Use arrows to indicate safe routes to each of these. Include information about proper safety behavior.

72. Make a map of play areas for all to use.

73. Make a United States map to show some sources of raw materials used by the city's industries. Add symbols of trains, planes, trucks, boats, to show the methods of transportation used to move raw materials to the city.

74. Mark a map to show how some major food on the school luncheon menu traveled from its source to the serving table.

75. Mark a map of North America to show main Indian cultures. Include Indian life in Canada, Alaska, and Mexico.

76. Assume responsibility for keeping a "news map" for the class.

77. Make a picture symbol map showing most important farm products in each state.

78. Make an elevation map to scale.

79. Examine different types of maps and note their uses.

80. Make the following suggested models: Communication -- United States mail box, telephone system, telegraph set, or a carbon microphone; Time -- model time gauge, or model clock; Power -- simple water wheel, or model cylinder and piston; Earth's Surface and Astronomy -- model globe, model volcano, model star box, model earthquake, or large scale-model relief map.

81. Construct models of main types of local bridges and interesting kinds used in other localities; include suspension, pier, draw, cantilever, covered.

82. Make models for a "sea-o-rama" of famous sailors and their vessels; e.g., Noah, Sinbad, Marco Polo, Columbus, John Paul Jones, Lord Nelson, Admiral Perry, Admiral Dewey, Admiral Byrd.

83. Prepare a display of model farm animals. Prepare a report covering their contributions to man's food and clothing.

84. Model in clay or papier mache the animals which man has used for land travel and transportation. Discuss reasons for choices; e.g., availability of animal, ease of training, physical characteristics, habits.

85. Make model; e.g., a flatboat to scale, the Ohio River system of locks and dams, a complete Virginia plantation, a medieval castle or medieval weapons. These models should be accurate in every detail.

86. Make a doll, and design and sew authentic native costumes for it.

87. Prepare booklets with holiday themes to present to parents as gifts.

88. Compose quiz-lists for the class bulletin board about museum exhibits; place answers in another spot for checking.

89. Illustrate original riddles, stories, and poems about "neighborhood workers" to make a booklet for the library table.

90. Draw cartoons illustrating current events.

91. Design "Good Citizenship Insignia" to be worn on special days.

92. Use various art media to produce objects representative of some foreign nation. Display with explanatory labels.

93. Supervise the making of a frieze depicting some representative phase of life in a foreign country.

94. Watch the construction of a house; make sketches showing stages of progress.

95. Use colored chalk on a wall mural to show the types of cargo and craft on the Ohio River (or Mississippi, or Hudson) today--and a century ago.

96. Begin a notebook of pencil sketches of ships, with brief explanatory legends for each. Include square-rigger, tanker, liner, etc.

97. Design different methods of communication or transportation which might be used in the future.

98. Make travel posters and folders for any area under study.

99. Plan and make a historical mural.

100. Make dioramas of orchard, field, vineyard, barnyard, and other farm scenes.

101. Arrange a bulletin board display of news articles about a particular topic.

102. Hold "man on the street" interviews with a "common man" during one of the critical periods of history, such as the Civil War or the stock market crash of 1929. Tape-record interviews.

103. Prepare an issue of a "contemporary" newspaper for any interesting historical period. Advertisements, editorials and pictures must be in keeping with the period.

104. Keep a diary for some historical figure.

105. Make a time line. You can use clothesline and clothespins, the distance between clothespins being a certain time. Set up for different periods under study.

106. Write a composition on "If I were President of the United States." This might be done in diary form over a period of time to include national events as they occur. It might be simplified to "If I Were Mayor" or "If I were City Manager."

107. Make a chart showing the changes in the world time zones and explain these variations.

108. Draw up a Declaration of Human Rights. Compare with UN Universal Declaration of Human Rights.

109. Study cartoons for political implications that reflect beliefs of the paper. Draw a cartoon for the class newspaper.

110. Make bulletin board of geographical terms. Arrange terms in one column and meanings in another column. Have a string attached to each word; --viewers can pin string to correct meaning.

111. Learn about recent changes made by the post office (Zip Code System). Report to the class.

112. Gather instructional materials for a unit or center of interest. Use library; look through free and inexpensive materials file, audio-visual catalogs, etc.

113. Exchange letters or tape recordings with another grade in another part of the country.

Elementary

FOREIGN LANGUAGES

Enrichment Activities and Ideas

1. Present a series of pictures or a picture-story to the class and tell the story in the foreign language.
2. Show a picture to the class and tell something about the pictures in that language.
3. Tell simple stories to the class in the foreign language.
4. Present simple dramatizations of familiar stories to the class in foreign language.
5. Produce a puppet show with the script in the foreign language.
6. Dramatizations; which may include such activities as: Have a music store and sell musical instruments. Have a flower shop and sell flowers. Have a fashion shop and sell clothes. Have a grocery store and sell food. The family at home. The family at the table. A visit to the doctor or dentist. Shopping. Travel. In a kitchen. Restaurant scene.
7. Try creative dramatics in foreign language.
8. Learn songs in that language and teach to the class.
9. Retell an imaginary visit to a farm in the foreign country.
10. Prepare slides to illustrate episodes in a fairy tale. Give a brief oral description of the scene on the slides.
11. Make scrapbooks or posters illustrating: a house, rooms, furniture, family, meals, animals, flowers, etc. Each student can show his work, pointing to each item and making a statement about it in the foreign language.
12. Practice vocabulary by putting cut-outs on a felt board or a magnetic board and naming the object while putting it on the board.
13. Make a different picture "menu" for breakfast, lunch, dinner, by pasting on a sheet of paper, pictures cut from advertisements. Tell in the foreign language what is on the menu.
14. Place on the board a group of pictures or words. Make a sentence about any one of these.
15. Paste pictures of animals on a large cardboard. Tell a story of three or four sentences about each animal.
16. Count the number of girls or the number of boys in the class.
17. Count by twos. Count the number of children in the room, books on a shelf, etc.
18. Do simple addition, subtraction, multiplication problems in the foreign language.

19. Choose a neighbor; say what you can about him in the foreign language.

20. Carry on telephone conversations in the foreign language on toy telephones.

21. Divide into pairs and make up conversations on a given topic, then have each pair give its conversation before the others.

22. Make a picture dictionary in the foreign language.

23. Make a list of foreign language terms applied to clothing.

24. Make a picture book of typical costumes with two or three sentences to explain each picture.

25. Draw a map or chart of a community, label the places in the foreign language, and list occupations of the persons who work at each place.

26. Assume responsibility for labeling objects in the room in the foreign language.

27. Construct a foreign language calendar for the month. Write the month and days of the week in the foreign language. Use the calendar throughout the month, when needed.

28. Make up riddles in the foreign language.

29. Make a storybook for younger children using words of the foreign language.

30. Illustrate simple original stories in the foreign language and make them into a booklet to be put in the classroom library.

31. Publish a simple news sheet in the foreign language which is being studied.

32. Correspond with students of other countries.

33. Read textbooks or storybooks used by children in another country.

34. Learn poems of suitable length and content.

35. Make collections of favorite stories in the foreign language.

36. Collect simple songs and poems of the country.

37. Collect postcards from the country.

38. Collect pictures of the country.

39. Collect foreign catalogs.

40. Bring in fashion magazines from the country studied.

41. Collect and display magazines, tickets, books, etc.

42. Collect foreign coins.

43. Gather menus from foreign restaurants and steamships.

44. Plan an exhibit of pictures of insects collected by the class. Label each one in the foreign language.

45. Teach class members games in foreign language or using words of the foreign language.

46. Act as leader of games in foreign language.

47. Play a variation of "Twenty Questions," using the classifications: a person, an animal, a plant, a thing.

48. Make a picture book of the country or countries, showing scenes of mountains, rivers, lakes, islands, oceans, etc.

49. Make pictorial maps.

50. Prepare travel maps.

51. Plan an itinerary for a trip through the country of study.

52. Make a bulletin board display of news clippings of current events in the country of study.

53. Make a "Hall of Fame" with pictures of famous people of the given country.

54. Make a calendar of important holidays of the country.

55. Find out something about the history of the country under study.

56. Keep up with current events in the country of study.

57. Become an expert on some famous person from the country studied.

58. Find interesting facts about towns, villages, or regions of the country.

59. Learn foreign dances.

60. Read books with setting in the country of study.

61. Postage stamps may be used for projects. They may be used for learning the monetary system of the given country, abbreviations, geography, famous buildings, famous men, and important events in history. Dealers in stamps will arrange collections under given categories such as: animals, flowers, famous men, etc. Each pupil can keep his own collection and do individual research.

62. Plan celebrations of the major holidays of the country.

63. Listen to recordings of music of other countries.

64. List foreign language terms that have been introduced into American cookery.

65. Make change in foreign money. Experience can be gained by playing store.

66. Learn names of clubs and assemblies in foreign language (P.T.A. programs, parties).

67. Learn names of school sports in the foreign language.

68. Learn names of each student in its equivalent in the other language.

69. Give your own telephone number and address in the foreign language. Make a class directory of these.

70. Prepare flash cards for vocabulary drill.

71. Make a "frieze" or pictures representing the words that the class has learned, so that it extends around the room.

Elementary

MUSIC

Enrichment Activities and Ideas

1. Make a listening center in the classroom for a free-time activity. Borrow records from school and local libraries.
2. Attend concerts. Prepare for them by learning about the composers and listening to the music.
3. Identify musical themes when listening.
4. Interpret mood, story, and musical forms of recorded music.
5. Recognize instruments of orchestra by sight and sound.
6. Compare the instruments of one family: the strings, woodwinds, brasses, etc.
7. Make models of primitive musical instruments. Write music to go with instruments to illustrate their use.
8. Construct musical instruments and use to illustrate the principles of sound.
9. Tune a set of glasses to form a scale by putting water in them at varying levels. Compose and play tunes on them.
10. Determine fractional equivalents of whole, half, quarter, eighth notes, etc. Compose measures using these fractional equivalents in varying time and rhythm combinations.
11. Report to the class about research on such topics as high fidelity, sterophonic, 33 1/3 rpm, 78 rpm, and 5 rpm recordings; AM and FM radio.
12. Make a list of musical terms and symbols, with meanings.
13. Learn to follow an orchestral score.
14. Compare different interpretations of the same music.
15. While a selection from an opera is played, write down what the music suggests.
16. Make a list of songs and recordings to enrich other areas of instruction; e.g., songs of a particular era, favorites of a famous person, animal life as interpreted in music, sea chanteys.
17. Learn about one composer. Present him to the class in an interesting manner.
18. Read biographies of famous composers. Listen to recordings of their works.
19. Work out simple dramatizations of episodes in the childhood of famous composers.
20. Organize and make plans for miniature concerts given by the class.

21. Create an original operetta, or adapt a story into an operetta.

22. Write a play using the music of one composer or of a particular country.

23. Collect pictures and information about various topics related to music; e.g., unusual musical instruments; contemporary radio, television, and concert artists; favorite composers.

24. Compose lyrics and music of songs for special occasions; set poems to music.

25. Create songs or melodies to express different moods: happiness, sorrow, thankfulness, victory, mystery.

26. Compose a lullaby.

27. Compose a new melody to use with familiar lyrics.

28. Create melodies or songs for favorite storybook characters.

29. Create a musical background for a familiar poem.

30. Compose original songs from materials read.

31. Transpose music for accompaniment or for instrumental parts.

32. Make up a harmonizing part or an accompaniment to go with a familiar song.

33. Add descants or instrumental parts to songs.

34. Compose original dances suggested by music.

35. Create rhythmic movements to go with music, from Indian dances at lower levels to modern ballet at upper levels.

36. Develop original dance routines to use in dramatizations.

37. Add square dance directions to folk songs.

38. Do research on folk dances; find stories behind them, learn to do them, and teach to class. Make costumes for them.

39. Organize a club composed of children exploring music.

40. Participate in various all-city festivals.

Elementary

ART

Enrichment Activities and Ideas

1. Study the history of architecture. Show developments by: planning murals or friezes, modeling various styles of architecture through a variety of media, making dioramas to illustrate concepts of various styles or periods.

2. Plan murals and friezes to accompany unit work. Example: hunting through the ages, soldiers through the ages, great explorers, flight from Icarus to astronauts.

3. Observe murals and paintings in public buildings.

4. Report on art exhibits. Study art through the ages. Begin with the prehistoric art of the cavemen, brush paintings of the ancient Chinese.

5. Study lives of famous artists.

6. Study a particular style, such as that of the impressionists. Make a painting in that style.

7. Choose appropriate music and readings to go with the study of particular paintings.

8. Choose a poem as inspiration for art work.

9. Illustrate original poems.

10. Make cartoons of an imaginary character.

11. Arrange a display of creative paintings inspired by particularly beautiful passages from a favorite book.

12. Analyze pictures having vivid expressions of human emotions, such as joy and happiness, rage and fear.

13. Keep a notebook about new paintings, artists, and exhibits, using clippings from newspapers or magazines.

14. Become familiar with paintings and artists.

15. Learn about the art forms of people of other times and places.

16. Design book jackets for favorite books.

17. Translate into art, the feelings aroused by listening to music, to sounds in nature, or to industrial sounds.

18. Draw original designs for magazine covers.

19. Design illustrations of famous quotations.

Elementary ART - Continued

20. Prepare a frieze illustrating scenes in novels, plays, etc.

21. Plan backgrounds for dramatic productions.

22. Design program covers for special occasions.

23. Help compile a picture file for the class.

24. Arrange art objects for a display case or a bulletin board.

25. Make and display a collection of paintings cut from magazines. Learn to distinguish between drawn and photographed pictures.

26. Plan an exchange art exhibit with children of another class or of another school.

27. Become familiar with and understand the meanings of new art vocabulary: e.g., bisque, kiln, sculpture, tint, shade.

28. Observe form and color in nature: soil, rocks, leaves, shells, fossils, rainbows.

29. Look for man-made patterns suggested by nature: marble-patterned tile, wood-grained paper, "leopard" or other "fake fur" fabrics, etc.

30. Observe pictures and textiles to see how patterns are repeated. Make a booklet of samples.

31. Make a design for stationery.

32. Make a design for wallpaper.

33. Model a vase out of clay (in ancient style). Decorate it with a scene from a myth.

34. Model clay figures of heroes from an ancient myth.

35. Make portraits of self, a classmate, or a famous personage, in charcoal, water-color, chalk, or cut paper.

36. Find unusual materials to use in collages and mosaics. Examples: nuts, chenille, seeds, styrofoam, leaves, bottle caps, eggshells, broken shells, pebbles, construction paper, tissue paper, cellophane, crepe paper, tile, wood, sand, chalk, shavings, feathers, wallpaper scraps, cotton, macaroni, yarn, straws, sandpaper, felt, balsa wood, dyed rice, paper doilies.

37. Organize a class collection of scrap materials for use in making puppets, mobiles, stabiles, collages, etc. Suggest items for class members to look for and ways for using them.

38. Use common materials in uncommon ways.

39. Use material from nature for art work. Think of new things to do with leaves, seeds, shells.

40. Experiment with different media: colored chalk and milk, crayon resist, tempera batik, oriental brush-drawing, pencil drawing, finger painting or crayon appli-que on burlap, crayon etching, string drawing.

42. Experiment to find different ways of using papier mache.

43. Explore various printing techniques, lino cuts, cardboard prints, wood blocks, innertube prints, eraser prints, potato and vegetable prints, scrap prints, mono prints, silk screen prints, etching, masonite prints, cork bulletin board sheeting.

44. Make mobiles and stabiles using a variety of materials: vermiculite, scrap materials, pieces of wood, wire,cardboard, tubes, items from nature, papier mache.

45. Experiment with transparent, translucent, and opaque materials.

46. Experiment with plastic media other than clay: sawdust and paste, flour and salt, or wallpaper cleaner.

47. Try sculpturing with paper.

48. Make modular designs using cardboard containers, papier mache forms, and simple cardboard shapes.

49. Try abstract sculpture, making unusual and spontaneous use of materials.

50. Make architectural models, using small boxes and containers, small pieces of dowel rods.

51. Build an "Outlandish Contraption."

52. Depict political, social, or sports events in cartoons.

53. Try enameling on copper or working with glass.

54. Plan art activities for class units.

55. Help parents plan home decorations.

56. Look through art activity books for ideas for art projects.

57. Help establish a junior art gallery.

Part IV

TEACHING AND RESOURCE MATERIALS

The counseling-instructional program is a creative product of counselor and teacher interaction. Materials based on individual case study data and observations are predominantly ideational rather than directive. Teachers and counselors have found that background reading materials are most useful which provide information on the education of gifted students, facilitate application of guidance principles, and develop skill in promoting creative thinking. Monthly inservice training meetings are essential to program development. Through discussing case studies and sharing productive classroom activities, teachers and counselors learn new ways to challenge the intellectual power and to facilitate the full development of gifted learners.

Scope and sequence of program content depend uniquely on the particular students involved. Level of difficulty need not be observed, since the range of ability and achievement within grade levels may exceed the range between grade levels. The most intellectually mature grade seven pupil can handle more advanced concepts than the least mature grade nine pupil. Investigators found, however, that many groups in the demonstration program reconsidered topics of the preceding year and probed into ramifications which they had earlier failed to perceive.

Small Group Discussion Activities

The following small group discussion topics are examples of interests and concerns which were discussed by participants in the demonstration program. Although most groups enjoyed the independence of proposing their own topics, they occasionally relied on the counselor to suggest an idea:

1. Orientation of the discussion groups involved viewing objectives of the program. Some groups spent several sessions in evaluating program objectives, while others accepted them as indisputable. Growth in the following behaviors was discussed.

    a. Understanding of self--perceiving strengths and weaknesses and feeling a sense of personal worth.

    b. Love of learning--finding value in learning and feeling a "need to know," not just a "need for grades."

    c. Social conscience--developing sensitivity to feelings and needs of others and having regard and respect for others.

    d. Tolerance for ambiguity--learning to consider more than one solution to a problem and accepting those situations which do not have "right" or "wrong" answers.

    e. Creative thinking--working for originality and using imagination.

    f. Quantity and quality of production--working productively but striving for quality.

    g. Response to challenge--finding excitement in difficult tasks and persevering on problems.

    h. Use of teacher--sharing opinions and theories with teachers and regarding them as resource persons.

2. What is a philosophy of life? Do we always have one whether we are aware of it or not? Does being aware have advantages? What are some of our basic beliefs? What are some of our guiding principles?

3. In writing about education, Schopenhauer said, "Maturity is the work of experience alone; and therefore it requires time. Youth, therefore, is the period for storing knowledge until such time as the faculty of judgment makes its appearance later on." How do students learn? Is judgment a "faculty" which "appears," or should youth practice use of judgment?

4. Dependency on parents: In what areas should teenagers be able to make independent decisions, or should teenagers follow adult decisions until about age 21?

5. Conformity: Americans have been described as showing an increasing tendency to go along with the crowd rather than maintain individual judgments. Since the democratic way of life requires independence in making judgments, the problem of conformity has great social importance.

    a. What is a definition of conformity? Is conformity good or bad?

    b. In how many situations is conformity an advantage?

    c. Does conformity indicate lack of independent thinking?

    d. Why do some people tend to be nonconforming in situations where most people go along with convention or traditions?

    e. What factors influence persons who yield readily to group pressures, who easily change their own opinions, and who go along with the ideas of those around them?

    f. Can the students give examples of having trouble deciding whether to act on their own judgment or of doing what seemed to be expected by others around them?

g. What considerations are usually involved in making a decision on whether to conform or to be "independent?"

6. Plato speculated on the nature of an ideal society in his Republic. If the students were assigned the task of describing a model for society today, what would be included in their outline?

7. Aristotle said, "We may define happiness as prosperity combined with virtue; or as independence of life; or as the secure enjoyment of the maximum of pleasure; or as a good condition of property and body, together with the power of guarding one's property and body and making use of them."

   a. Would the students add to his definition, or would they delete something?

   b. What makes a person happy?

   c. In what ways might happiness depend on others?

   d. Is happiness mostly in or outside of our control?

8. Benjamin Franklin, in "Proposals Relating to the Education of Youth," stated that, "The great aim and end of all learning should be the development of ability to serve mankind, one's country, friends and family." Why would the students' aim for education be the same, or how would it differ?

9. Does man make history, or do the times make the man?

10. Thomas Macaulay, a nineteenth century British writer and reformer, in his essay on Machiavelli, criticized Machiavelli's idea that a good of the state exists distinct from the good of its members. Do the students agree or disagree with Macaulay that society and laws are justified only if they promote "the sum of private happiness?"

11. When character building is spoken of, what is meant? Why is character development important to the individual and to society? Should the primary aim be development of the individual for the good of the individual or for the good of society?

12. John C. Calhoun in the "The Concurrent Majority" (an essay on government) stated:

> Liberty, indeed, though among the greatest of blessings, is not so great as that of protection; inasmuch as the end of the former is the progress and improvement of the race--while that of the latter is its preservation and perpetuation. And hence, when the two come into conflict, liberty must, and ever ought, to yield to protection, as the existence of the race is of greater moment than its improvement.

What did Calhoun mean? If "liberty" versus "protection," were to be debated,which side would you take and why?

13. Is man born "human?"

14. Define liberty. Defend the statement, "The greatest liberty is within the law."

15. Is anyone ever free from social control? What are "social controls" imposed by folkways? From ceremony and ritual? Others?

16. Can group influences be easily put aside?

17. Can human personality develop as well in isolation as in groups?

18. Are inventions usually the product of a single man of genius?

19. Is prejudice an instinct?

20. What is the advantage of making actions habitual? Can someone be too much regulated by habit? Is it harder to acquire new habits or to break old ones?

21. Would a hermit have a "social self?" Does an element of self exist which remains the same in all relationships? When the role changes from "student" to "son" or "daughter," does the self change too? Can a person maintain the same self in all situations? Should people try?

22. Is self-esteem the same as self-confidence? What are the relationships to selfishness? How can we distinguish "selfishness?"

23. How do people think? Are there different kinds of thinking? Can people think without feeling or feel without thinking? Is believing a form of thinking?

24. If you had a choice, in what order of importance would you place the following: being a good athlete, being a good student, being popular, being one who understands and accepts other people? How would you like most to be remembered when you leave school?

25. What is an "in" group? What makes a person "popular?"

26. What starts a fad? What purposes do fads serve?

27. What are major influences on human behavior?

28. Is man's nature basically "war-like?" Is the human being born with a need to battle, or do wars "begin in the minds of men?"

29. Is it the nature of man to "do the right thing" or the wrong thing? What determines choice between right and wrong? Why do people do wrong?

Are the wise always good?

30. What would happen if history were eliminated as a subject in school?

31. Cheating: Why do people cheat? Is cheating a serious problem in our school? What should our responsibility be?

32. How would you assess the civil rights problem in this locality?

33. If you could be someone other than yourself, what person (a) in the past and (b) in the present would you like to be?

34. What would happen if no one had to work for a living? How would people prepare for such a life?

35. Why do we tend to make "socially acceptable" remarks to each other? Do our reasons change as we grow older?

36. What do we mean by "freedom?" What do we mean by "responsibility?" Are freedom and responsibility compatible?

37. What is your reaction to the following statement? All behavior is aimed at meeting two basic human needs--the need to feel worthwhile to self and others and the need to love and be loved.

38. What is your reaction to the following statement? All problems center around one basic problem, the feeling of aloneness.

39. Do people have the right to demonstrate against constituted authority?

40. Is too much emphasis placed upon preparation for the future and not enough on making living today worthwhile and full (i. e., elementary school is preparation for high school, high school is preparation for college)? Approximately one-third of the life span is spent "in preparation."

41. How can we "change" other people?

42. How do people develop a concept of self? "Who am I?"

43. What is school spirit? What makes it good? What responsibility has the individual?

44. How would you set up a civilization on another planet?

45. Do we do what is "the greatest good for the greatest number," or do we start with the individual and his freedom?

46. Discuss grades in terms of the difference in meaning and value to parents, teachers, and students.

47. Discuss teacher-pupil relationships in terms of differences and similarities in expectations, perceptions of standards, and attainment of goals.

Classroom Activities

The following activities in English and social science classes are examples of lessons which were based on accumulated data in individual case study records. These activities were designed to (1) meet educational and guidance needs; (2) promote educational and developmental goals; (3) promote more effective learning of English and social science; (4) to advance communication skills; (5) encourage development of a set of values and a philosophy of life; and (6) emphasize creative behavior in areas of creative thinking, associational fluency, adaptive flexibility, and sensitivity to problems. Many of the sample lessons might be included under more than one of these categories. For example, a lesson planned to meet one individual's guidance needs might also promote more effective learning in English.

Activities for Education and Guidance

1. An inventory sheet including the following should be made at beginning of school: What is your favorite school subject? Why is it your favorite? In what subject do you do your best work? Why do you think you do best in this subject? In what subject do you do your poorest work? Why do you think you do poorest in this subject?

2. Stimulus stories should be read to show examples of personality traits. The class should be divided into small groups for this discussion.

3. What are your strengths and weaknesses? Each student in the program was assisted in evaluating his strengths and weaknesses in individual conference with the teacher.

4. Committee assignments should include the following: How can we solve the problems created by the size of our school? How can we cope better with problems arising from differences in the background of students here?

5. a. After a study of the phases of character and the techniques used to portray a character in literature, a character sketch should be assigned to be written as though one of the parents of each student had written the sketch.

   b. A character sketch should be written by the student as though his best friend had written the sketch.

   c. The culminating activity includes "Who Am I?" (capabilities, personality, emotional makeup, physical makeup and so forth); "Where Am I Going?" (educationally, vocationally, and so forth); "How Will I Get There?"

6. Select three of your friends to be interviewed. You should choose three people who, you believe, will be frank and honest in giving their opinion. Interview one at a time. You are more likely to receive more thoughtful responses in private.

   a. Explain that you are taking a survey of what teenagers (or grade seven students) think are the most liked and least liked characteristics of people they know.

   b. Ask them to name characterisitcs only, not people by name. Report by comparing and contrasting the three responses objectively. Then summarize your own opinion of the responses from the interview.

7. Define misery. Write a composition beginning with, "Misery is. . .".

8. Make a list using the following topics:

   a. "What I Expect From My Parents."

   b. "What My Parents Should Expect From Me."

9. Keep a diary about "school and you." Write one paragraph daily for two weeks.

10. If you could choose any occupation you would like without regard to restrictions involving talents, education, age, money, or social status, what would you be and why?

11. The teacher should select a current controversial issue in the school, community, or nation and assign a student to gather and report opinions from the student body, teachers, and parents.

12. The class should be assigned for discussion: What would be the characteristics of an "ideal" student?

13. List in order of importance the qualities you would look for in choosing your congressman.

14. In several schools students discussed the question, "What influences people's behavior?" General agreement existed on the subjects "People determine the behavior of people," and "A person's behavior is related to expectations of the group." The following kinds of influences were suggested.

habit ____
moods ____
laws ____
fears ____
customs ____

will power ____
family training ____
conscience ____
needs ____
moral standards ____

   a. Add your own ideas to the above list.

   b. Number each idea according to your opinion of their order of importance in influencing behavior.

   c. Write an explanation of why you chose the one you did as most important.

15. Many people act differently in the same kind of situation. What are some ways in which people can and do find relief in a tense or uncomfortable situation?

16. Use the following sentence as the first sentence of a character sketch: "Everyone turned and looked as he walked by."

17. In your opinion, who was one of the greatest persons who ever lived? Justify your choice.

18. Choose a dramatic incident from history, or a fictional situation from literature, and write down your thoughts about it. Try to select one to which you reacted strongly.

19. The teacher should keep a question box and should invite students to propose significant questions for discussion and study. These should come under, "Things I'd like to know."

20. The teacher should also keep a suggestion box in which "gripes" or problems may be dropped anonymously.

21. Write a one-page essay beginning, "I get mad when. . .".

22. The teacher should develop, with students, a list of interesting activities and hobbies.

23. During class discussions, the teacher should give one student a class list and request a tally of times each student contributed to the discussion. These "participation polls" offer objective evidence to those students who may need to be more aware of their lack of involvement.

24. The teacher should put on a mock trial in which a hypothetical student is tried for wasting time, not completing assignments, not doing homework, and so forth.

Activities to Promote English and Social Science Learning

1. The following can be used as independent projects for research:

   a. Search for culture bias in food, superstition, charms, taboos, and so forth.

b. Select some phase of culture, and trace its development from prehistoric time to the present; this can include areas such as disease control, law and government, or education. Note important contributions to our social heritage.

c. Investigate culture traits that have been borrowed from other nations, material and nonmaterial.

2. In the novel Great Expectations, what do you think were the contributing factors in Pip's changing values?

3. Prepare one newspaper issue which would have been appropriate for a weekly publication in Babylon, or fifth century Rome, during the Crusades, and so forth. Sections could include "Letters to the Editor," "Classified," "Personals," "Cartoons," "Editorials," and so forth, as well as news items.

4. Compile a dictionary of interesting words, entitled, "How Did That Word Get Into Our Language?" The following references contain many interesting expressions that may be used in compiling the dictionary:

   Charles E. Funk and Charles E. Funk, Jr., Horsefeathers and Other Curious Words. New York: Harper & Row, Publishers, Inc., 1958.

   Charles E. Funk, Heavens to Betsy and Other Curious Sayings. New York: Harper & Row, Publishers, Inc., 1955.

   Charles E. Funk, Thereby Hangs a Tale: Stories of Curious Word Origins. New York: Harper & Row, Inc., 1950.

   The following words, together with their definitions, are interesting examples of what a student may find in these references:

   cardigan: This buttoned sweater got its name from the Earl of Cardigan, commander in the famous Charge of the Light Brigade at Balaclava during the Crimean War. The loose, swinging raglan overcoat is also named for a figure in that war, Lord Raglan.

   dunce: By a strange twist, the name of a learned theologian and philosopher of the thirteenth century, John Duns Scotus, has come to mean "simpleton." Opponents of his doctrines called his followers Dunses in derision; the name stuck.

5. Either project a picture on the screen or distribute a different one for each student as stimulus for writing a story. Choose pictures of people whose ages differ from the age levels of the students.

6. Request each student to submit five test questions on a unit, chapter, and so forth. Use the questions for a class test.

7. Under the heading of "man and society," the philosophies of the following people should be introduced:

Marsilius:	The group is more important than the individual. "Every whole is greater than its parts."
Hume:	The first philosopher to present the idea that there never was a free state of man.
Locke:	People bound themselves together to create an ordered society; but when the government becomes irresponsible, the people have the right to revolt.
Rousseau:	"Man is born free and everywhere he is in chains." He saw growth in personal possessions and concentration of population as yielding vice and crime. "Finally, each man, in giving himself to all, gives himself to nobody."

As an assignment, select one of the above writers and read about his philosophy. Answer the following questions using your own philosophy:

a. What is man's relationship to society? Does the individual exist for society, or does society exist for the individual?

b. How can the individual be most effectively controlled? What is the social control which ensures the existence of society?

8. Under the general heading "social change" may appear topics for written reports, debates, open discussion. These should be related to the historical period being studied as a basis for review of the semester's study or as focal points for interpreting great personalities and their effect on history.

a. Plato said man can mold society to his rational will. Is human will ever a factor in social change? Is social change largely a natural process? Is group interaction the major cause of social change?

b. What is the aim of society? If it is "the good life" as Plato said, is justice the basis? Do you believe, as did Machiavelli, that the end justifies the means? Is individual interest or group interest more influential in effecting social change? Are people more responsive to ideals or to personal interest in working toward social change?

9. Alexis de Tocqueville was only twenty-six years of age when he wrote Democracy in America. Written by a Frenchman over 130 years ago, this document is still considered one of the best descriptions of the democratic way of life in America. De Tocqueville concluded Volume I with an interesting comparison of Russia and America. He wrote:

There are, at the present time 1835, two great nations in the world which seem to tend toward the same end, although they started from different points: I allude to the Russians and the Americans. Both of them have grown up unnoticed; and while the attention of mankind was directed elsewhere, they have suddenly assumed a most prominent place among the nations . . . All other nations seem to have nearly reached natural limits, and only to be charged with maintenance of their power; but these are still in the act of growth: all others are stopped or continue to advance with extreme difficulty; these are proceeding with ease and with celerity along the path to which the human eye can assign no term. The American struggles against the natural obstacles which oppose him; the adversaries of the Russian are men: the former combats the wilderness and savage life; the latter, civilization with all its weapons and its arts: the conquests of the one are therefore gained by the plowshare; those of the other by the sword. The Anglo-American relies upon personal interest to accomplish his ends, and gives free scope to the unguided exertions and common sense of the citizens; the Russian centers all the authority of the society in a single arm: the principal interest of the former is freedom; of the latter, servitude. Their starting point is different, and their courses are not the same; yet each of them seems to be marked out by will of Heaven to sway the destinies of half the globe.

a. Considering that de Tocqueville was only twenty-six years old and that he remained in the United States only for nine months, write your reaction to some of his statements and conclusions in the foregoing paper. Be specific by stating to what you are reacting and by including the statement in your report.

b. De Tocqueville was convinced that domocracy was the "wave" of the future. Do you feel that he was correct? Support your statement with specific details. At various times in history, various forms of government like monarchy, democracy, communism, have been prominent. What "wave" do you feel might be the next one of the future? Tell why you feel this way.

c. De Tocqueville says that, to those who have fancied an ideal democracy to be a brilliant and easily realized dream, he has endeavored to show that they had clothed the picture in false colors. These persons might be termed "idealists." Define an idealist. What basically is difficult about being an idealist?

d. Interpret the meaning of the following passage:

> The Anglo-American relies upon personal interest to accomplish his ends, and gives free scope to the unguided exertions and common sense of the citizens: the Russian centers all the authority of society in a single arm: the principal instrument of the former is freedom: of the latter, servitude.

e. One hundred and thirty years have passed since de Toqueville wrote the words quoted in the question above. What do you feel he would write were he to write about the same two countries today?

f. What do you think will happen when Americans no longer have "the natural obstacles" to struggle with?

10. Plato's philosophy was closely linked to the conditions of Greek civilization. Although his thinking corresponded to the teachings of Socrates and reflected a practical idealism, his point of view has also been described as "radical pessimism." This pessimism is noted in his prediction of the sequence of government from aristocracy to timocracy, to oligarchy, to democracy, and finally to tyranny. If Plato could be here to study democracy in the U. S., what evidence would he find that his prediction would not hold true in our present civilization? (As an individual enrichment project to be conducted during study of ancient civilizations, define terminology, and find examples of each to determine whether Plato's prediction of sequence was accurate.)

11. Benjamin Franklin in a letter to Josiah Quincy said. "There never was a good war or a bad peace." Explain why you agree or disagree with his statement. This statement could be tested by doing research on various wars. The outcomes or gains of wars should be weighed and compared with the extent of destruction and violence; for example, World War I and the subsequent degradation of Germany can be compared with Germany's acceptance of Adolph Hitler and the National-Socialist Party with all its ramifications. The students could present the results of their inquiry in the form of a written assignment or in discussion form.

12. Aristotle taught that the state was natural and that man was naturally a political being. If Aristotle had had the power to know what would occur in the centuries which followed the golden age of Greece, do you believe he would have changed this teaching? Why? Or, why not?

Assign the question for consideration by small committees during culmination of the study of ancient civilizations. The same technique could be used in investigating the city states of ancient Greece, the guilds of Medieval Europe, unification of Germany, the development of the Magna Carta, the Russian Revolution, and the American colonies.

13. In the late eighteenth century St. Jean de Crèvecoeur, author of Letters from an American Farmer, wrote:

> Here individuals of all nations are melted into a new race of men, whose labors and posterity will one day cause great changes in the world. . . . The American is a new man, who acts upon new principles; he must therefore entertain new ideas and form new opinions.

a. What "great changes in the world" have Americans occasioned? How have they affected the world?

b. Do you think that the social and moral values of the twentieth century differ from those of the eighteenth century American? In what way? What are your basic social values?

c. Have all people been included in this "melting" process? Do you think that a new race has been created? If so, how does it differ from the previous race?

d. To what extent do you feel de Crèvecoeur's predictions have been fulfilled during the past 200 years?

14. More than 600 years ago Dante (1265-1321) wrote in "On World Government," "Human freedom consists in being ruled by reason and in living for the goal of mankind. Such freedom is possible only under world government."

a. Do you think that during the years since Dante lived history has tended to support or to contradict his statement?

b. How would world government help or hinder man's progress?

c. Is human freedom possible in a world organization which has individual countries practicing different sets of values?

15. During the first half of the nineteenth century, Francois Guizot, the French statesman and historian, wrote,

> We, of the present day, are content with our condition, let us not expose it to danger by indulging in vague desires, the time for realizing which has not come. Much has been given to us, much will be required of us; we must render to posterity a strict account of our conduct; the public, the government, all are now subjected to discussion, examination, responsibility. Let us attach ourselves firmly, faithfully, undeviatingly, to the principles of our civilization - justice, legality, publicity, liberty . . . ,

a. Be prepared to discuss and define the following in class: justice, legality, and liberty.

b. Do you think a statesman in the United States today might make those remarks of Guizot? Explain which ideas you feel might apply to the nation's situation today and which ones would not.

16. The Roman historian Tacitus said history can do no greater good than "to let no worthy action go uncommemorated" and to condemn "evil words and deeds in the eyes of later ages." If you were assigned the task of writing about a great man who has been mentioned, what worthy actions and what evils would you include in your reporting? Using the names of men from the social science material (Julius Ceasar, Napoleon, and others), assign a research team the task of evaluating evidence for worthy actions and for evil words and deeds. Select a panel to study

the findings of the research team and to present these findings for class discussion. Does history condemn or does history romanticize the great accomplishments and play down the injustices? Does history make heroes out of opportunists?

17. The following criteria should be used for judging the importance of a current event:

    a. Does this event affect large numbers of people?

    b. Does the event involve some major action?

    c. Does this article on a current event give useful information, such as scientific information?

    d. Does this article on a current event clarify or solve some problem?

    e. Does this article report the latest step in some action, such as a war or a political campaign?

    f. Does this article tell about future trends or possible future trends such as automation and so forth?

    g. Is the article a report about the unique achievements of some person or group, or is it about some famous person?

    h. Does this report tell of art, literature, or some other creative activity?

    A person should ask himself these questions concerning each current event:

    a. What is the implication to you of this happening in relation to your being a citizen of the nation?

    b. What is the personal implication as far as you as an individual are concerned?

    A student should be prepared to answer the following concerning current events:

    a. Defend your selection of each current event in light of the above criteria.

    b. Make predictions as to what may happen in the future under certain conditions.

Activities to Advance Communication Skills

1. For one week as you go about your home and school activities, look

for some act of others that you can sincerely praise. Note the effect on the person and on yourself. Record your impressions; and using this data, write a theme on "The Value of Praise as a Device to Influence Behavior." (Be sure to distinguish between praise and flattery.)

2. Prepare a chart with six columns titled: "Love of Family," "Self-Interest," "Thrift," "Health," "Fear," and "Keeping up with the Joneses." Study advertisements on television and radio, in newspapers, in magazines, and on billboards. Record each advertisement in the column of the category to which the advertiser is appealing.

3. Purposefully listen for gossip and rumor for one week. Each time you hear gossip, try to determine whether it is malicious, idle talk, or simply an attempt to raise one's own prestige by lowering another's, and so forth. Write a theme on "Gossip as a Form of Communication."

4. The following can be used for class discussion: We communicate in many ways other than by language; for example, laughter can have several messages. How many can we name? Compare "laughing with" and "laughing at." How do people feel about ridicule and laughter directed at them?

5. The essence of communication lies in the accuracy with which it is understood by the receiver and the accuracy with which the sender expresses his meaning. It is important to perform all of the following:

   a. Develop a critical attitude; and investigate facts before making decisions.

   b. Learn to recognize fallacies in thinking and to detect devices that hinder straight thinking.

   c. Acquire skill in applying the scientific method of thought to individual and social problems.

   d. Above all, respond with respect for ideas, feelings, and rights of others.

   e. The teacher should discuss wishful thinking, rationalization, false analogy, assumptions, double meaning, begging the question, superstition, and prejudice.

   f. After compiling a list of superstitions of class members, the teacher should discuss how each might have originated.

   g. The teacher should show how prejudice is revealed in stereotyping, "scapegoating," and labeling.

   h. The teacher should assign one night's television programs to monitors who will record examples of fallacies in thinking and report to class.

6. The following propaganda techniques and devices should be taught to and well understood by gifted students:[1]

   a. In using "name calling," as we know, people tend to summarize whole areas of their experience under labels. When the listener hears them, he is flooded with emotion; his mind stops working on a logical basis; and he may, without giving his decision careful thought, take the action desired of him by the persuasive talker. Using name-calling labels, the speaker hopes to produce a negative reaction to the listener against some thing, cause, or person. For example, the term "Communist" is an emotion-laden label in America and has sometimes been devastatingly applied to people who have not been Communists. Similarly, the speaker may refer to those who have different views from his as "crackpots," "radicals," and so forth.

   b. Many speakers use "glittering generalities." This technique works in a fashion similar to the name-calling, but in this case the labels are likely to illuminate the speaker's cause and to place anything or anybody supporting it in a favorable light. Examples of such labels are: freedom-loving, democratic, American, Christian, efficient, patriotic, and friend. Such words often fill the listener with good feelings so that he accepts the speaker's proposition without reasoning it out. A political candidate may be introduced as "that great, democratic, freedom-loving, patriotic American." In the face of these "glittering generalities," a listener can scarcely believe otherwise.

   c. Using "transfer" as a device, the speaker frequently refers to sources of authority, prestige, or reverence that his listener respects. He does not explicitly say that the sources support his cause, but he gives the impression that they do. Such sources might include a church, a highly respected civic organization, the flag, the will of the people, or public education. As the political candidate speaks, he may tell about attending church, belonging to civic groups, attending local schools, and having respect for the will of the people. Hearing this, many listeners are likely to make a "transfer." Assuming that the sentiments expressed by the candidate are genuine, they rally behind the man, people assume that these groups whose names he recites support the candidate, even though he has not said so specifically.

   d. Using "testimonial" in support of his cause, the speaker cites testimony from respected well-known people, or he may call on them to give the testimony personally. A famous movie star may appear on television and testify to the favorable mechanical feature of a new-model car that is being advertised. Because the star is well-known, the noncritical listeners fail to question whether the actor is qualified to talk about technical factors in a car. Instead, the actor's words may persuade uncritical listeners to buy the vehicle without question.

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[1] Ralph G. Nichols and Leonard A. Stevens, Are You Listening? New York: McGraw-Hill Book Co., Inc., 1957, pp. 134-37.

e. Through the "plain folks" appeal, listeners often readily accept the word of a person who seems to be very much like them. On the other hand, people sometimes are suspicious of other people who are different from them. The persuasive talker may take advantage of this fact in human nature and try to sway his listeners by doing things to make himself appear to be one of them. A well-dressed salesman visiting the foreman of a machine shop may remove his coat and necktie before entering the shop. Inside, he practically forces handshakes out of the grease-smeared workmen to show that he, like them, does not mind dirty hands; and he may use bad grammar, mixed with considerable cursing, because he thinks this is how the average shophand talks. If his outward change of character is accepted by the foreman, the salesman has a better chance to gain acceptance of what he says in his sales talk.

f. When a persuasive talker "stacks his cards," he edits his oral material in his own favor. Any evidence that supports his proposition is spoken, but adverse evidence will be shrouded in silence. "This vacuum cleaner," says the salesman, "has nine wonderful features." He enumerates them, but he makes no reference to the poor features, of course. The noncritical listeners accept what they hear, failing to look beyond the spoken words for the full evidence.

g. The "band wagon" device appeals to follow-the-herd instincts that are strong in most of us. A persuasive speaker, pointing out that many people have accepted his proposition, tries to leave the listener with a feeling that he too should join the crowd. A television announcer appears on the screen holding a package of cigarettes. "Two-billion of these were sold last year," he states. "Everyone is buying them." He may say that the makers expect to sell three billion this year. The announcer may give no solid evidence regarding the quality of the cigarettes, but the listeners, not exercising their critical abilities, may buy the cigarettes simply because they think everyone else is buying them.

h. Alleged scientific or "pseudo-scientific" proof is offered to convince a television audience that a product is superior. Examples are the "glass stomach," "tooth paste tests," and so forth.

i. Using "reiteration " as a propaganda device, a speaker repeats a statement over and over. People have a tendency to believe what is familiar to them. If people hear a statement often enough, they accept it as truth.

j. Speakers often use "volume control" as a device. Certain statements they speak more loudly than others because many people have a tendency to accept as truth those statements that are emphasized in this manner. Examples are the innumerable times that commercials on television come in with an increase of volume.

7. The following should be prepared by the students as written assignments:

   a. Write a definition of propaganda.

   b. Find two examples of each of the propaganda techniques discussed above. Write out the examples, and label them as to which techniques they represent.

Activities to Encourage Development of Values and a Philosophy of Life

1. The following activities are designed to encourage development of sound values and a worthwhile philosophy of life based on the best thinking of writers and philosophers:

   a. Compare the traits of two characters, responsible and irresponsible, in "Mr. Brownlee's Roses" by Elsie Singmaster.

   b. Consider the values of basic honesty and truthfulness when reading "The Necklace" by Guy de Maupassant.

   c. Consider man's greed and similar evil characteristics when studying the "incorruptible man" in "The Silver Mine" by Selma Lagerlöf.

   How did any of these stories change, contradict, or affirm a value, principle, or an idea that is important to you?

2. Write a play about a small community of good people, and show the excellent qualities of each character you include. Make clear what values they hold. Assign the role of one of them to yourself. A big city "confidence man" is just about to take over the town. What will you do to save it?

3. Aristotle saw man as a social animal and society as a natural extension of human relationships. Hobbes, a seventeenth century philosopher, described society as an unpleasant necessity organized by men for self-preservation. Hobbes viewed man as a creature who could not endure the state of nature and who consequently organized society through a contract in which man relinquished certain rights in return for protection from his fellow men, thus giving unlimited power to government. Aristotle seems to have held a more kindly view of man's nature than did Hobbes, who saw man as a creature who was moral only to avoid punishment and who joined with others only from "fear of pain and a desire for power."

   a. Read Ralph Waldo Emerson's essay, "Self Reliance." With which of the three philosophers discussed do you agree?

    b. Present a panel of six members representing the three philosophies; this should be followed by class discussion.

    c. Assume the role of Aristotle, Hobbes, or Emerson, and defend your philosophy against one of the others.

4. What is a philosophy of life? Do we need one? Do we always have one whether we are aware of it or not? Any advantages to being aware of having a philosophy of life? What are some of our basic beliefs? What are some of our guiding principles? What kind of person would an "ideal" mature adult be? What would you like to contribute to our society?

5. John Ruskin, a nineteenth century critic of art and society, deplored the loss of certain values which he viewed as being destroyed by the advance of science, technology, rapid communication, and rapid transportation. He wrote "An Idealists's Arrangement of the Age," in Fors Clavigera, for the following purpose:

   > To talk at a distance, when you have nothing to say though you were ever so near; to go fast from this place to that, with nothing to do either at one or the other -- these are powers certainly. Much more, power of increased production, if you indeed had got it, would be something to boast of. But are you so entirely sure that you have got it -- that the mortal disease of plenty and afflictive affluence of good things are all you have to dread?

    a. Write a letter addressed to Ruskin stating what advantages mankind has gained through scientific advances of the twentieth century, or take the stand that you agree with him and tell him in what ways his fears were justified.

    b. Debate the above topic.

    c. What changes might take place in the next 20 years? How will these changes affect the life of the next generation?

    d. What might man do with his leisure time?

6. "Liberty is a boisterous sea. Timid men prefer the calm of despotism." - Thomas Jefferson. What did Jefferson mean by this statement? What are the implications for people today?

7. In what ways does [this book] give the reader any special understanding of how people think and act? Are forces like ambition, greed, hate, love, the will to serve others, and so forth, seen as influences?

8. Why do you approve or disapprove of people's behavior and of their attitudes toward life as seen in [this book] ?

9. The good or evil in a person's life sometimes grows out of the strengths and weaknesses or the virtues and defects in his character. How is this

true of any character in [this book] ?

10. What are the causes of students dropping out of school? What might be done to help the dropout situation?

11. Man's greed and other evils can get the best of him, even if he does take precautions. Other people are incorruptible, as was the parson in "The Silver Mine" by Selma Lagerlöf. This story also provides the basis for a discussion of the people's needs versus governmental needs.

12. A discussion of loyalty and other values can be based upon Eric Knight's Lassie Come Home.

13. Each student entering high school seeks his own particular niche or goal. A comparison of the right way and the wrong way of achieving this goal and a study of parental values and attitudes toward achieving the goal are provided in "Trademark" by Jessamyn West.

14. Read The Thread Runs So True by Jesse Stuart; compare education today and education yesterday in terms of individual needs.

15. Discuss the making of a great man, Abe Lincoln, and ask whether or not today's children could adapt themselves to his early environment. Discuss the pioneering spirit and progress of a nation: what are the capacities of today's people? The influence of time and necessity are also factors for discussion in Abe Lincoln Grows Up by Carl Sandburg.

16. Discuss the values of courage and judgment, as reflected in Mark Twain's "A Pilot's Needs."

Activities to Develop Associational Fluency

Associational fluency requires skill in seeing connections, understanding relationships, making relationships, making synonyms, analogies, and so forth.

1. Different things bring a feeling of happiness or pleasure to different people. Happiness thus can be expressed in a number of ways: For example, happiness is the sound of a silver dollar clanking in a piggy bank, or the smell of a rose on a spring breeze. How many similar expressions can you make regarding things that give you pleasure?

2. Pretend that you are alone on an island. You have been washed ashore with nothing but your clothes and some paper clips which you found in your pocket. How many ways can you think of to use the paper clips to help you on the island?

3. How many ways can you think of to improve the succession of office of President of the United States?

4. List as many topics for five-minute speeches as you can thing of in five minutes.

5. If Charles Dickens lived today what questions would you ask of him? List as many as you can.

6. When you see a raven or read about one, the idea called to mind by feathers, ebony, noisy, or gloom may come to your mind. List all the ideas that come to mind when you think of symphonies, magic, rain, coconuts, feet, daisies, football, and horses.

7. What are the new frontiers that modern pioneers might conquer? List as many as you can.

8. Rewrite each of these statements in as many different ways as you can without changing the meaning.

   a. The chains of habit are seldom heavy enough to be felt until they are too strong to break.

   b. The first step to failure is the first doubt of yourself.

   c. Honking your horn does not help as much as steering wisely.

   d. A chip on the shoulder usually indicates a block of wood nearby.

   e. There is more power in the open hand than in the clenched fist.

   f. We may not always be rewarded for our deeds, but we are sure to be judged by our misdeeds.

   g. Winners do not quit; quitters do not win.

9. Complete the following phrases. Use your imagination in choosing a relationship. No responses are to be considered right or wrong, but you must be able to explain your association of ideas.

   a. Weed is to seed as __________ is to __________.

   b. Dog is to man as __________ is to __________.

   c. Fear is to love as __________ is to __________.

   d. Work is to play as __________ is to __________.

   e. Knowledge is to education as __________ is to __________.

   f. Man is to earth as __________ is to __________.

   g. Moon is to sky as __________ is to __________.

   h. Foot is to travel as __________ is to __________.

10. Substitute synonyms for the underlined words in the following sentences:

    a. I bought the prettiest blue shoes I could find in the little old town near the border.

    b. We made slow progress over the twisting, rocky path to the house on the mountain.

    c. They went rapidly into the huge enclosure to meet the returning travelers.

    d. The elegant feast was a fitting end to the ceremonial.

11. List all the words you would use to describe a happy thing, a beautiful sunset, a quarrel, a victory, an ocean storm, a million dollars, or shoes that pinch.

Activities to Develop Adaptive Flexibility

Adaptive flexibility involves the number of approaches or strategies the student uses in seeking solutions, the number of changes he makes in interpretations, or the number of changes he makes in the direction of his thinking.

1. In Dicken's novel *Great Expectations*, how would the story have been different if Miss Havisham had been Pip's benefactor?

2. In Shakespeare's *Romeo and Juliet*, how might the play have ended if Romeo had not killed Tybalt?

3. What would be a good title for the following works?

    a. A magazine about big game hunting

    b. A book about a high school student who was captured by a Martian

    c. A television series about a man who can read other people's thoughts

    d. A short story about a "teenager" who made the Olympic team

    e. A poem about sailing in a strong wind

4. We are going to reorganize the world to make it a better place in which to live. You are appointed as chairman of the committee for this re-organization. What will the world be like when you have finished?

5. How else could Germany have recovered after World War I except by a dictatorship?

6. On the basis of what we know today, how could we have prevented World War I?

7. What alternative solutions do you have to the United Nations to obtain and keep world peace?

8. Defend the following statement: Imperialism is good because it has brought culture to the savages.

9. If man could foresee that the earth would be without any type of moisture in 20 years, what steps should he take?

10. What would happen if all mankind were to live to the age of approximately five hundred?

11. Suppose that the hamsters have so increased in number that they have taken over the world. What is the part played by man in this new world he no longer controls?

12. What might have happened if the Russians had remained for another seven years at Fort Ross?

13. What might have happened if Sutter had not had $30,000 to buy the cannon?

14. In what other ways could Steinbeck have exposed Jody in the Red Pony to the cruelties of nature and man in his education for adulthood?

15. What other explanations could the Greeks have made for the world around them than the explanations they did made?

16. Using the knowledge you have gained from the study of mythology, write an original myth which explains something in the world around you.

Activities to Develop Sensitivity to Problems

1. Conduct research on the problem of starting a small business. After completing the research, organize a business and set up its management. List the difficulties which you expected. How were these difficulties resolved in your planning?

2. Study the problems confronting the American immigrant at the beginning of this century.

   a. In what ways do you feel that living in large cities has changed?

   b. What still needs to be done to improve working and living conditions for the urban poor?

   c. How has the attitude of society changed toward immigrants? What reasons can you give for this change, if any?

   d. How many ways can you think of to improve living conditions in slum areas?

3. Read a stimulus story or an article from Life magazine on the American Negro. As an assignment, take one of the minority groups (Jewish, Negro, Mexican, American Indian, and so forth), and find what you can about the life and treatment of these people in our American culture. Assume the role of one of these people, and write how you feel about your place in the culture.

4. Using a picture stimulus, a theme, covering the following points, should be assigned:

   a. What has happened just before the events shown in the picture?

   b. What is happening now?

   c. What will happen next?

5. Pretend that you are an illiterate native in Africa. Your country has finally overthrown the European power which had owned if for centuries. Now that your country is independent, what is the best kind of government to set up if most of the people are illiterate like yourself? Give reasons for your answer.

6. In Egypt after the period of oppression under the Hyksos, the Egyptians, wanting the security of a strong central government, accepted a pharoah with complete power. This pharoah demanded complete loyalty to Egypt. The Egyptians had no freedom of speech, of government, or of religion. Each man had to be like every other man. What dangers would have been present, and what stifling effects on the spirit of man would this totalitarianism and conformity have had?

7. On the Tell-el-Amarna tablets was recorded the diplomatic correspondence between the Egyptian king and the Babylonian, Assyrian, and Hittite nations. What problems do you think might have been discussed? Do similar problems exist today?

8. Jack or Jacquelyn is a student in grade eight at an intermediate school in a large suburban school district. List some problems or factors that he or she might need to be thinking about in terms of: what kind of a person is he or she, and what kind of person does he or she want to be?

9. In view of the type of government the Russians had under the Czars and Bolsheviks, what chance of success would a Russian government have after the Russian revolution if it were based on democratic ideals, such as the United States government. Why?

10. Imagine that you are a member of the Peace Corps and are being sent to a country in Europe. Pick the country which you think especially needs your help, and tell what you would do in that country.

11. What would happen if people could become invisible whenever they wished?

12. Imagine that you are interviewing people on television. What three questions would you ask each of the following people?

   a. A cuban refugee who just arrived in this country

   b. The man who was awarded a medal for saving the victim of a mine cave-in

   c. The inventor of a magnetic control for highway safety

   d. A fireman who refused a contract with the Metropolitan Opera

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EVALUATION

Evaluation is a broader and more inclusive term than either testing or measurement. In evaluation within education reference is made to the process concerned with the study of status of, or changes in children's behavior with reference to the attainment of educational objectives or goals. As a process it contains these well ordered stages:

1. Recognition and description of the problem to be studied.

2. Identification of values bearing on the program.

3. Development of criteria for studying the program.

4. Expression of the criteria in terms of behavior samples.

5. Identification of situations in which behavior can be studied.

6. Use of instruments to gather behavioral data.

7. Analysis of behavioral changes.

8. Implementations of decisions made upon the basis of the findings.

IT IS TO BE ASSUMED THAT ALL PROGRAMS WILL:

1. Pursue a planned evaluative process regardless of the type program they have.

2. Find techniques of evaluation that are applicable to all types of programs for the gifted.

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[illegible]

[illegible]

[illegible]

[illegible]

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A good gifted child program will have built into it the benchmarks for measuring success or failure. Criteria against which to measure the effectiveness of the program such as:

1. Expectancy scores created from I.Q. scores should be built into the original plan.
2. Percentage of students going to college.
3. Number of bright students taking harder subjects.
4. Dropout rate among the gifted.

Kough, Jack; Practical Programs for the Gifted. 1960. Science Research Associates, Chicago, Illinois.

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ELEMENTS TO BE MEASURED IN A PROGRAM FOR THE GIFTED

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1. Does it have sound logical objectives?

2. Does it have appropriate leadership ?

3. Does it continually and carefully analyze the types and quality of learning experiences provided for the student?

4. Does it have a well trained staff dedicated to the goals of the program?

5. Does it give careful attention to developing a climate in which the program can operate successfully? The entire student body should be considered as well as the gifted.

6. Does it supply the community with appropriate information about the program?

7. Does it have adequate financial backing?

8. Does it meet the needs of all socioeconomic backgrounds?

Shertzer, Bruce (editor); *Working With Superior Students*, 1960, Science Research Associates, Chicago, Illinois

EVALUATION OF LEARNING

Without evaluation, the quality or the effects of curriculum change or modification cannot be measured. When anyone guides learning — i.e., makes decisions either about curriculum or instruction — he needs to know: (a) what kinds of learning to foster or encourage (his goals or objectives); (b) where the learner is at a particular time with respect to his achievement of goals and therefore what he needs to learn; and (c) what progress the learner makes.

What do we mean by evaluation?

Evaluation is a process of gathering, interpreting, and using evidence on changes in the behavior of learners as they progress through school. It is the means by which goals are verified and clarified, needs are diagnosed, and progress is assessed. This means that:

1. Evaluation is concerned with gathering evidence on growth, not just on growth in knowledge and intellectual development, but in all the objectives with which the school is concerned. If the schools are concerned with the pupils' ability to think critically, to cooperate, to assume responsibility, to be self directing and self disciplined, to make satisfactory adjustment in face-to-face situations, to express themselves clearly and logically orally and in writing, and to appreciate the good and the beautiful in the arts, literature, and nature; if schools are concerned with the values patterns pupils are developing, their interests, their health, and their work habits and study skills — then evidence of growth in these behaviors and aspects of personality development must be gathered along with data on growth in knowledge. This means that teachers and pupils must have participated in formulating the goals, must understand the specific behaviors involved, and must accept these as worthy goals for achievement at school.

REFINEMENT OF PROGRAMS FOR GIFTED CHILDREN THROUGH A PROCESS OF EVALUATION

by
Paul D. Plowman

December 20, 1967

The basic purpose of evaluation is to assess strengths and weaknesses and provide information necessary for the improvement of children and programs.

Listed here are a number of questions which might help persons design suitable procedures and instruments for assessing crucial aspects of behavioral change and program development.

	YES	NO
1. Are procedures and instruments pertinent with respect to program goals?		
2. Was the evaluation procedure designed prior to involving children in special programs?		
3. Are the evaluation design and procedures comprehensive to the extent that they lead to assessment of growth in cognitive, affective and psychomotor domains?		
4. Does the evaluation plan lead to assessment of strengths and weakness of a program with respect to its		
4.1 effects on children and youth		
4.2 effects on teachers		
4.3 effects on the total educational program		
4.4 effects on the local community		
5. Can we show progress in the development of		
5.1 intellectual skills:		
5.11 Translation		
5.12 Interpretation		
5.13 Extrapolation		
5.14 Application		
5.15 Analysis		
5.16 Synthesis		
5.17 Evaluation (from Bloom Taxonomy)		
5.18 Forceful Convergent Thinking		
5.19 Productive Divergent Thinking (from Guilford Structure of the Intellect)		

	Yes	No
5.2 Traits of Creativity:		
5.21 Sensitivity to Problems		
5.22 Adaptive Flexibility		
5.23 Expressional Fluency		
5.24 Originality		
6. Do the educational objectives of the school district stress the importance of developing each of the aforementioned skills and traits?		
7. Are the aforementioned traits and skills used as criteria in		
7.1 Establishing inservice education programs		
7.2 Appointing teachers		
7.3 Selecting curriculum materials		
7.4 Developing curriculum materials		
7.5 Planning classroom dialog		
7.6 Giving assignments		
7.7 Preparing examination questions		
8. Has the program		
8.1 exposed children to and involved them in an encounter with a wide variety of engaging ideas in a number of areas of human thought?		
8.2 helped these children sink deep intellectual shafts into a subject or into a number of subjects?		
8.3 ridded the underachiever of inhibiting emotions and cultural and educational deprivations; and restored or built within him the desire to develop academic, creative, kinesthetic, and leadership talent?		
8.4 provided children with a highly developed talent or unusual interest opportunities for further development?		
9. Can we say that as a result of special programs, teachers, and materials, participating mentally gifted minors		
9.1 are more knowledgeable, rational, and humane?		
9.2 are guided by a set of thoroughly considered and internalized values?		

Yes | No

9.3 have fairly realistic image of themselves and are aware of both positive attributes and areas in need of improvement?
9.4 are willing to play with ideas, withhold closure, and explore alternate ways of solving problems?
9.5 are interested in finding out ways to improve themselves and their environments?
9.6 are innovative in thinking, in organizing facts and ideas, and in using tools and materials?

10. Do the counseling and/or instructional programs promote a thorough understanding of the nature of

10.1 symbols
10.2 matter
10.3 structure
10.4 relationships among ideas, principles, people, things, structures, and governments
10.5 functions
10.6 structures functioning to achieve certain purposes
10.7 purposes
10.8 meaning--related to concept of self and/or group
10.9 existence and being

11. Is an attempt made to assess the extent to which gifted children are motivated toward*

11.1 seeking pleasure
11.2 seeking power
11.3 seeking a basic understanding of the meaning of existence

12. Is an attempt made to assess the degree to which the gifted are oriented toward

12.1 theoretical values
12.2 economic values
12.3 political interest
12.4 practical mindedness
12.5 religious searchings
12.6 aesthetic values

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*See alternate No. 11 on p. 6

	Yes	No
13. As a result of their participation in efforts to provide suitable educational experiences for gifted children, are teachers		
13.1 making increased use of case study record data as a basis for individualizing instruction?		
13.2 more deliberate in developing higher intellectual skills and specific traits of creativity?		
13.3 demonstrating improved attitudes toward gifted children?		
13.4 more creative use of content, materials, teaching skills, and equipment?		
14. Have programs for gifted children influenced improvement in the total educational program by		
14.1 putting teachers in a more vital discovery role with children?		
14.2 employing various taxonomic approaches in developing higher intellectual skills and specific traits of creativity?		
14.3 increasing interest in and respect for highly intellectual and creative behavior?		
14.4 upgrading expectations in academic work?		
14.5 raising the entire level of achievement of classes, grades, and schools?		
14.6 renewing interest in		
14.61 curriculum improvement		
14.62 learning theory		
14.63 guidance aspects of teaching		
15. Do the written policies the Board of Education show that the program for the gifted is:		
15.1 part of the districts total responsibility for making special educational provisions for all children with special learning needs?		
15.2 consistent with the concept of equal educational opportunity?		
15.3 a natural transitional step between generalized presentations to all children and truly individualized instruction?		

	Yes	No
16. Are program objectives phrased in behavioral terms?		
Are they unique to the typology of the gifted?		
Has a curriculum and instructional program been developed which makes provision for the development of higher intellectual skills and specific traits of creativity?		
17. Have valid criteria been established for identifying and for placing gifted students in programs?		
18. Has the district located responsibility for program development in one person?		
19. Has a definite plan been developed for orienting all teachers and administrators in the district to the uniques, characteristics and needs of gifted children and youth?		
20. Has a survey been conducted which assessed special human and material resources that might be used to improve the program for gifted children?		
20.1 Survey of special interests, hobbies, travel experience, academic specialties of faculty members?		
20.2 Survey of community resources?		
21. Does your district use community volunteers as special resource persons or teacher aides?		

11. Is an attempt made to assess the extent to which gifted children are motivated toward seeking:

11.1 Knowledge
11.2 Skill
11.3 Full development of his capabilities
11.4 Participation in meaningful activities
11.5 Self-enhancement
11.6 An improved concept of himself
11.7 Security
11.8 Status
11.9 Power
11.10 Pleasure
11.11 A basic understanding of the meaning of existence

EVALUATING EDUCATIONAL AND COUNSELING PROGRAMS FOR GIFTED CHILDREN

by
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Consultants in the Education of the Mentally Gifted
Division of Instruction

The basic purpose of evaluation is to assess strengths and weaknesses and to provide information necessary for improvement. To be of maximum value, evaluation of educational and counseling programs should be pertinent with respect to specific goals. It should be started early, be continuous, and be comprehensive.

Comprehensive plans for evaluation might be developed to show strengths and weaknesses of a program with respect to effects on children, effects on teachers, effects on the total educational program, effects on the local community and effects on parents.

Some of the dimensions important in assessing effects on children are: growth in ability to relate ideas and to note the significance of data, ideas, and events; extent of knowledge; refinement of skills; attitudes; interests--breadth and depth; motivation; fluency of ideas; degree of concentration; constructive discontent; and ability to assess behavior and accomplishments of other students and of teachers.

Some of the dimensions of assessment showing effects on teachers are:
Noting the extent to which teachers use data from the case study record in individualizing instruction.

Indications of professional growth are:
Improved feelings of competence, degree of preparedness, and attitudes toward gifted children.

Important too, is involvement in curriculum development, in college courses, and in creative use of materials and equipment.

A number of school districts have reported that their programs for gifted children have had positive effects on their entire educational program. Some of these effects might well be criteria useful in evaluating other programs. Teachers, consultants and administrators might ask: "Do our programs for the gifted result in upgrading of expectations; increasing interest in and respect for intelligence; putting teachers in a more vital discovery role with children; raising the general level of achievement of classes, grades, and schools; and in renewing interest in curriculum improvement, learning theory, and guidance aspects of teaching?"

Finally, to ascertain effects of gifted-child programs on parents and on the community, one might ask, "What questions do parents still have about the program?" Crucial, too, is the willingness of parents and members of the general community to support the program and to serve as resource personnel.

Five principles are suggested regarding methodology employed. Evaluation methods and devices should:

1. Focus on changed behavior of individuals.
2. Employ processes and result in data useful:
    a. In improving instructional procedures.
    b. In improving attitudes, insight, motivation, willingness, and ability of teachers, consultants, and administrators with respect to educating mentally gifted minors.
    c. In interpreting the program to and in gaining the support of parents and the local community.
3. Reveal how the purposes of the program have been realized.
4. Reveal the extent to which individuals and groups of pupils have achieved general and specific goals.
5. Be uniquely suited to assessing creative thinking, critical thinking, and social leadership.

In a letter dated February 8, 1963, Dr. James Gallagher gave us permission to duplicate a portion of his publication, "Analysis of Research on the Education of Gifted Children." This very useful statement on evaluation is included here as guidelines to personnel charged with the responsibility for evaluating educational and counseling programs for mentally gifted minors.

EVALUATION OF SPECIAL PROGRAMS

By James J. Gallagher*

The problem of evaluating special programs for gifted children, or special programs of any sort, in the public school system is fraught with many unusual difficulties for the research person. In the first place, he is often required to evaluate a program already in progress and will have had little or no opportunity to act as a consultant on policy decisions at the time the program was initiated. His participation or consultation in the formulation of these policy decisions could aid tremendously in the validity of the final evaluation of such a program. Also, the research person often does not have the authority to make certain changes in the school structure which would enable him to make a more effective evaluation of the program. There is no easy road to travel for a proper evaluation. The many programs for gifted children now being initiated in the country will eventually be called to account and asked to justify their expense by demonstrated results. How many will be able to provide these results? In the past, a number of these programs have attempted evaluation in a way which has been less than satisfactory and which has given equivocal results. It is the purpose of this section to point out some of the problems involved in evaluating programs for gifted children by first pointing to some of the problems and then suggesting some solutions.

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*Gallagher, James J., "Analysis of Research on the Education of Gifted Children" (Urbana, Illinois: State Department of Education, 1960).

1. It is not possible to demonstrate the effectiveness of a given program by showing that the gifted children in the special group will score two, three, or four grade levels above their own chronological age on achievement tests.

Reason: Gifted children in the regular program are already performing extremely well from an achievement test standpoint. This has been shown by Terman (1925), Witty (1930), Gallagher and Crowder (1957), and many others. Test results that favor the special group do not answer the question of what these youngsters might have done if they had been in the regular program. There is every reason to believe that they would be well above their own chronological age level in achievement whatever the program.

2. It is not possible to prove the effectiveness of a program for the gifted by giving achievement tests before the program begins and after it is completed.

Reason: This double administration could show, for example, that the gifted children in the special program have gained two or two-and-a-half years in reading during one school year. However, we know that in the regular program, gifted children often gain in achievement well over the expected rate of growth of the normal child. This merely shows that accelerated educational growth can happen in the special program but still does not answer the question as to whether these youngsters might not have done just as well if not, indeed, even better in the regular program.

3. We cannot demonstrate the effectiveness of a program for gifted children by obtaining the opinions of people connected with the programs, i.e., teachers. parents and children, when these opinions have not been supported by objective measures of some sort.

Reason: Subjective evaluations or opinions have been shown in many experiments in psychology to be subject to conscious or unconscious bias. As a simple example, many of the parents may be happy that the school system is providing a special program for their youngsters and will give a favorable evaluation in order to see the program continue. Teachers not previously aware of the special characteristics or virtues of these youngsters because they had been subdued in a classroom of 35 or 40 children now pay more special attention to them and see those favorable characteristics which might have been present all long. They may misinterpret their own changed perceptions of the children to the advantage of the program.

Finally, there is the phenomenon called the "Hawthorne effect" in which there is the strong suggestion that people will react favorably to any program which evidenced a greater interest in the parents and their children.

One frequently used method of obtaining information about a program that can be called into special question is the questionnaire approach.

Questionnaires about programs almost invariably get a positive response partly because people--parents and others--don't wish to respond negatively when people of good faith are trying hard to do something. Secondly, the most disgruntled of the recipients of the questionnaire often do not answer the questionnaire, so the only answers that the researcher gets back are predominantly positive and favorable.

The central question as to what the gifted youngsters would have done if they had not been in a special program is one which points up the necessity of a control group. This is a group of youngsters presumably equal in important respects to the special group. The control group enables the investigator to evaluate what the special group might have done under ordinary circumstances.

4. The benefits of a special program for gifted children will not be demonstrated by comparing these gifted children with the rest of the children at their grade level.

Reason: Obviously, if one takes the brightest children in the group and puts them in one group and keeps all the rest for "controls," then the achievement obtained by the special group may be due, not to the special educational program, but merely to the large difference in intelligence between the two groups to begin with.

5. It is not possible to demonstrate the benefits of a special program for gifted children by showing that children in the special group, even when matched for IQ, are superior if they have not been matched for other important factors also.

Reason: Level of intelligence, obviously, is not the only characteristic closely related to achievement. For example, another important known factor is motivation. Most of the programs which are evaluated after the fact, that is after the program is well in progress, will often be comparing gifted children of high motivation (for that is the reason they were placed in the special program in the first place) with gifted children who might be of the same intellectual ability but who have miscellaneous motivational or attitudinal or family problems which kept them from being selected for the special group. Obviously, a comparison of the achievement of the two groups does not give us a clear picture upon which to base the evaluation of a special program. The difference between the two groups may be merely reflecting the difference in achievement that is related to good motivation vs. poor motivation.

6. A program for gifted children cannot be adequately evaluated if measuring instruments are not adequate or appropriate to measure the unique nature of the program.

Reason: The use of improper or inadequate measuring instruments could result in not giving full credit to the difference which the special program may have really brought about in the children. Most programs for gifted children put a high premium on the development of such characteristics as creativity, originality, ability to do critical thinking, leadership, etc. Unless the measurements which are to evaluate changes in the children include measures of these characteristics, then the evaluation is inadequate.

Administering a standard achievement test before and after the program, even if the students have been selected with care, will not tell you what you want to know, since there is very little on a standard achievement test that is related to the ability to be creative or to show leadership. Unfortunately, these characteristics are among the most difficult to measure. This fact, in turn, calls for someone with some knowledge and sophistication in the area of measurement to help plan the evaluation. School systems that do not have staff members who can help in this area should seek adequate consultant help before embarking on such a program.

Effective Research Designs for Program Evaluations

The most commonly used research designs to solve the above stated problems is that of matched groups with one group receiving the special treatment while the other, presumably equal, group is receiving the regular program. To be truly equal, these groups must be matched or shown equivalent on *all* of the variables that you believe might exert an untoward influence on the final result. This means that such factors as motivation and emotional stability will have to be matched for as well as intelligence and achievement. No comparison between highly motivated groups of children in special class programs and an unmotivated group of gifted children in the regular program can be of much use in evaluating the effectiveness of the special program.

This procedure is most difficult to effect when the research person is asked to evaluate a program already in progress. The *special* group has already been determined; they are the children in the *special* program. Who is left for the *control* group? If gifted children are found in the regular class, then a pertinent question to be answered is, "Why aren't they in the special program?" If the answer is that they can't achieve to the level of the special group or don't want to learn or are emotionally disturbed, then they cannot be members of the control group. *Only those children who would be eligible on all important characteristics for the special group should be used in the control group.* This means that youngsters would be acceptable for control group membership although not able to attend the special program by reason of geography or other reasons not connected with ability or interest in the program. The easiest way to match children without bias is to select them prior to entrance in the program although that is not always possible.

Another variation of the matched groups approach is the use of the children in the special program as their own *control* group. This is done by comparing their rate of academic or emotional or social growth during a time interval when they are not in a special program (control period) with their rate of growth in these various characteristics while in the special program (experimental period). This has the advantage of avoiding the assumption that Child A is really equal to Child B on all important characteristics since the same child would be used in both control and experimental situations. It does have the disadvantage of assuming that no factor related to maturation or growth will interfere with the results. If, for example, a child has become physically mature during either the control or experimental periods, then this might have an effect on his social acceptance that is not really associated with the special or regular program. If the program evaluator is sufficiently aware of these possible extraneous factors that might influence the results, this "own-control" approach has much to recommend it

Another and perhaps more defensible method is that of random selection of experimental and control samples. In this method a pool of potential candidates is made. In this pool are placed the children that are eligible for the special program on the desired characteristics. The size of the pool should be at least twice that which will attend the special program. Then the choice of the experimental group is made on the basis of a table of random numbers, the scientific equivalent of picking names out of a hat. In this way you can be reasonably sure that the two groups are essentially equal on important characteristics prior to the beginning of the special training. Therefore any differences which are obtained at the end of the program can be confidently stated as resulting from the special training situation.

Perhaps even more important than the comparison between these two groups is a comparison within the special group to determine why the special program worked with some of the children and not with others. This case-study approach is a crucial step in evaluating the program. If you find that only certain kinds of children (introverts, for example) respond to the program it means either that the program should select only introverts or that the directors should try to broaden the program so that it becomes more effective with extroverts also.

Summary

A proper evaluation of programs for gifted children must answer two questions: (1) What would the gifted group in the special program have done if they had not received this special treatment? (2) Have those features which you consider the key elements of the special program been adequately measured? The first question can be answered either by having two groups of children, experimental and control, who are matched on all possible pertinent variables, or by making a random selection of experimental and control groups from a pool of approved applicants to the program. The second question can be answered by looking at the avowed purposes of the program (i.e., critical thinking, creativity or development of leadership) to see if the measuring instruments really do measure the particular characteristics that the program is attempting to develop.

The person in charge of an evaluation program should have a thorough knowledge of research design, a good acquaintance with the availability of measuring instruments or techniques to develop such instruments, and a general knowledge of the distinctive characteristics of gifted children.

The time required for testing, analysis of data, and organization of results of evaluation is usually underestimated and must include more personal time than is often considered by educational administrators. Unless the person in charge of the program has the above characteristics, a school system would be well advised to hire sufficient consultant help to see that its evaluation program does not fall into the many booby traps described above.

Working Paper on

EVALUATION OF LEARNING

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2. Evaluation includes all the means of collecting evidence on change in student behavior (learning), informal as well as formal. There are many ways of gethering evidence on student behavior besides standardized and teacher-made achievement tests. Valuable evidence on the needs and progress of students can also be obtained by sociometric techniques, check lists; analysis of art work and of things constructed or made; anecdotal records on observed behavior in classroom and playground; records of books read, projects made, and activity participation; analysis of written work for originality, social sensitivity, expressed values and appreciations as well as for correct use of mechanics of expression; and by questionnaires and discussion records. New techniques in construction of tests make it possible to evaluate attitudes, work skills, aspects of critical thinking, social sensitivity, interests and appreciations in more objective and valid ways than formerly.
3. Evaluation is primarily concerned with the progress or change which the learner has made rather than with his status in the group or the status of the group in terms of some national norm. Evaluation stresses the progress each student makes in terms of his own interests, attitudes and goals rather than in terms of how he compares with other students in the group or in terms of some national norm. Our evaluation procedures must allow a wide range of talents and skills to be detected, encouraged and appreciated. They should encourage each individual to make maximum progress in terms of his goals, talents and attitudes. While it often is necessary to see the individual's score on a test in terms of a norm in order to interpret it intelligently, the emphasis should always be on the individual's own growth and progress.
4. Evaluation is an integral part of all teaching and learning; it should go on all the time and should not be confined solely to assessing the product of

any learning period such as a unit or a semester. Evaluation is not an end-product or a goal in itself — a test to be studied for, taken, and forgotten. It is an integral part of all learning and teaching in order that needs may be diagnosed, instruction modified and adapted, and curriculum revised so that more effective learning will take place. For this reason it is often more important for a teacher to diagnose strengths and inadequacies at the beginning of the year or at the start of a unit or project than it is at the end of the year when it is too late to modify the curriculum or adjust teaching procedures in terms of the strengths and weaknesses of his students as revealed by the evaluation data.

5. Evaluation makes use of qualitative descriptions such as the kind of responses made to a story or idea as well as precise quantitative evidence such as scores on a test. Some evaluation instruments yield data which cannot be interpreted as right or wrong. For example, tests which are designed to appraise student attitudes, interests, or appreciation of music or literature cannot be scored in terms of what is correct or incorrect. It is important, however, for both teacher and students to have qualitative evidence in terms of the students' attitudes, interests and appreciations. It is important to know, for example, whether a student is democratic or undemocratic, tolerant or intolerant, consistent or inconsistent in terms of the items in a particular test if the student is to be helped to develop a consistent philosophy for living. Quantitative scores are impossible from such evaluation instruments as a sociometric test and are contrary to the purpose of others and even conceal their value. Open-ended questions are often more revealing than check lists for understanding a student's insight into human behavior or of issues involved in a situation; records of the kind of responses a student

makes in a discussion are of more value than the number of times he participates.

6. Evaluation is a cooperative process involving students, teachers, administrators, supervisors, parents, and everyone concerned with the students' progre should help formulate the objectives, and participate in collecting evidence of growth. More effective learning takes place when students participate in defining the goals and when they are involved in gathering evidence and in making individual profiles and keeping a record of their progress. Both parents and students should be apprised of test results and the strengths and weaknesses revealed by the evaluation data. Data gathered in school wide testing programs have no value unless they are interpreted and used by the classroom teacher to improve the teaching-learning situation and to help him understand better the individual students in his class and the wide range of individual differences in members of his group. Administrators and counselor must see that these data are made available to classroom teachers in usable form.

What should be considered in setting up an evaluation program?

An official program of evaluation is possible only if that which is being evaluated is clearly understood. The first step, then, in setting up an evaluation program is for the school to formulate its objectives or goals in behavioral terms. Before any evaluation instruments can be developed teachers and administrators must determine not only what it is they hope to achieve but the specific behaviors involved. For example, if the objective is "to cooperate," what do fifth grade children do when they cooperate? If the objective is "to think reflectively," what specific behaviors are involved in reflective thinking?

The second step is to provide situations in which the desired behavior can be observed and evaluated. Unless children have an opportunity to develop the desired behavior, observations cannot be made and tests will not be valid. If the behavior is "to cooperate," students should have opportunities to work together in small groups, to accept the role of leader in some situations and of follower in others, to abide by the rules of this group, to contribute to the welfare of the group in terms of their own abilities and resources, and to put the welfare of the group above their own interests. If "to think reflectively" is a goal, they should have many opportunities to solve problems, to weigh evidence, to distinguish between facts and opinions, to recognize assumptions, to reason logically, and to reach conclusions and generalize so that these behaviors can be observed and evaluated.

The third step is for the school to collect and record the evidence in usable form. It is neither feasible nor expedient for each teacher to gather evidence on all the objectives that the school considers important. Faculties need to decide cooperatively which objectives are common to the whole school and hence part of a general evaluation program and which ones are not. The research office should collect and analyze evidence on growth in the school wide objectives and furnish these data to the teachers. The tests to be used and the time of giving the tests, too, should be determined cooperatively, so that the program will be continuous and well balanced. Counselors should also make available to the teachers concerned any information collected by their office that is of value in understanding the needs of individual children. These data need to be supplemented by the evaluation carried on continuously by teachers and students in the classroom. Much of the data collected by individual teachers can also be recorded on the student's cumulative record card in the counselor's office so that better guidance can be given the students. If these data are to be useful to teachers in planning learning experiences to meet the individual needs of the students in their classes, they ought to have in their possession all pertinent information about the students they can possibly obtain. Cumulative records must, therefore, be available to teachers at all times.

Fourth, the school must interpret and use the data to diagnose needs, modify or change the curriculum, analyze methods of instruction and school policies, and make needed changes. An evaluation program is no better than the use made of it. When data are collected, the staff needs to look at the total picture and ask what these facts mean for the school's program and what they mean in terms of the needs of individual children. Teachers often need the help of counselors and of test technicians in analyzi and interpreting test scores. Often data from various evaluation instruments need to be studied before a clear picture of the strengths and weaknesses of the group or the individual learner can be seen.

Finally, the school must develop satisfactory procedures for reporting both to parents and students evidence of the learners' progress. To be consistent with the whol concept of evaluation, the reporting to parents should be done in terms of the student's progress, according to his own ability, in the school's objectives. It should point out his strengths and weaknesses and make recommendations about how the school and parents can cooperate in meeting his needs. Many school systems are trying to communicate with parents in better ways that the single grade or the five-point letter system. Letters, parent-teacher conferences, check lists which provide information about progress in all the objectives, progress reports with symbols defined to show the amount of progress rather than status are some of the newer ways of reporting used by school systems.

What can state and local ASCD units do?

State and local ASCD units can in many ways help schools improve their evaluation progra Some states have active evaluation committees or commissions and are already formulating policies and developing effective programs. Several units, however, apparently hold tha other portions of the CAPCI program must precede the evaluation part. The basic assumption underlying this working paper is that effective evaluation program is necessary before rational and effective curriculum changes can be made. Attempts to build a balanced curriculum and individualize instruction must be buttressed by an evaluation program which verifies and clarifies goals; diagnoses needs; allows for the identification, encouragement and appreciation of individual talents and skills; and helps teachers to look clearly at what goes on in their classrooms and school in relation to individual children and to adjust their teaching so that better learning results.

[illegible] re some of the immediate things that ASCD local units can do:

State ASCD Units can

1. Form a state evaluation commission or committee, if the unit does not have one, to formulate policies regarding evaluation, evelop evaluation techniques, collect data about pupil growth and the success of the school's programs.

2. Local and state ASCD units can work with the State Department of Education and with colleges in their areas to set up summer workshops to plan comprehensive evaluation programs.

3. Local school districts can develop in-service programs for teachers to help them develop evaluation techniques and interpret and use evaluation data for diagnosing needs guiding students, and adjusting curriculum and classroom procedures to meet the needs of their students.

4. Local evaluation committees can be formed to develop a philosophy, work out a comprehensive evaluation program, and develop new ways of reporting pupil growth to parents

5. State ASCD evaluation committees can serve as clearinghouses for collecting and disseminating information about good evaluation programs developed within the state, promising new evaluation techniques developed by school systems and individual teachers and the results of experimental programs carried on by school districts.

6. Schools may want to use this working paper and check list, adapt it to their needs, or build a new device to appraise their evaluation procedures and to change them as needed.

EVALUATION OF LEARNING: A QUESTIONNAIRE

____ Are your objectives defined in clear enough terms that evidence of growth can be observed and evaluated?

____ Do you use the evaluation process to extend and clarify your objectives? For example, if the objective is "to think reflectively," what specific behaviors are involved and how do you gather evidence as to growth in these behaviors?

____ Is your evaluation program as comprehensive as your goals or objectives and as all the conditions that go into realizing them, or is it confined only to those aspects of growth which are easy to define and evaluate?

____ Does your evaluation program include gathering evidence on many kinds of learning - how the student feels, how he thinks, what he understands, what he responds to in terms of concerns and associates, what skills he has, and what values he holds? (Some of these are directly related to goals or objectives of growth or learning; others can be considered either as important aspects of personality development or as conditions for learning. In light of current thinking about teaching and learning, both are of equal importance for evaluation.)

____ Does your evaluation program include gathering and interpreting evidence by means of socio-metric techniques, anecdotal records, time charts, check lists, analyses of students' products or work, questionnaires, rating scales, free-response procedures and teacher-made tests, as well as by standardized tests of various kinds?

____ Are decisions about the nature of goals and the relationship of the evaluation program to them (e.g., the selection of the tests and the other evaluation techniques) made cooperatively by the staff?

____ Is the technical work of scoring the tests and preparing statistical analysis of data done by test technicians?

____ Are the data interpreted to parents and students?

_____ Are students involved in establishing goals and gathering data?

_____ Are parents involved in formulating goals and collecting data?

_____ Is the use made of evaluation data determined cooperatively by the staff?

_____ Are your means for gathering evidence broad enough to gather qualitative descriptions of vital aspects of behavior as well as quantitative measures of progress?

_____ Do you plan activities and learning situations to achieve specific goals? in other words, is there consistency between the goals and what is evaluated?

_____ Do teachers use evaluation data to improve or change their classroom procedures?

_____ Are situations provided whereby the desired behavior can be observed in informal as well as under controlled conditions?

_____ Are the learners given opportunity to develop the specific behaviors stated as goals or objectives?

_____ Do teachers evaluate where students are, their lacks, inadequacies, knowledge, skills and concerns at the beginning of a learning period as well as at the end?

_____ Is evaluation made an integral part of the teaching-learning process?

_____ Are students encouraged to evaluate continuously their progress in terms of their goals?

_____ Are evaluation data used continuously to make needed changes in the curriculum and in methods of instruction?

_____ Have ways been provided for collecting and recording in usable form date from observations and data about student work and products - e.g., themes, projects, notebooks, art work, dresses?

_____ Do you collect and record data about progress toward some goals but neglect othe

_____ Is there a balance in your evaluation program?

_____ Are the standardized tests you use valid in terms of your goals?

_____ Does the program provide for a cross-wise use of data, that is, seeing relationships among the data?

______ Are provisions made for getting meaning from all the data rather than surface meaning from the obvious?

______ Is there any in-service program to help teachers have some sophistication about evaluation and the interpretation of data?

______ Are the dangers in misinterpretation of evaluation data explained to teachers, parents, and the community?

______ Are national norms used to standardize teaching or to help learners take advantage of their differences or achieve optimum development?

______ Does your evaluation program stress grades and competition or emphasize individual progress and help students diagnose their own needs?

______ Does your school system keep a satisfactory cumulative record of student progress

______ Does your cumulative record include only scholastic achievement or does it record evidence of progress toward all the objectives considered important by the school

______ Does your method of reporting progress really inform the learner and his parents about the student's strengths and weaknesses?

______ Is your method of grading and reporting based on progress rather than status?

______ Is your grading and reporting system of a kind that would constitute mental health hazards - e.g., does it stress competition and produce feelings of superiority or inadequacy among teachers or students?

______ Is your report to parents in terms of all the objectives considered important by the school?

______ Is your evaluation program used to gain community support for the school's program?

______ Do you use evaluation to assess the successes and failures of experimental programs?

______ Do you report these findings to parents and the community?

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Philosophy

All students have the right to an education which recognizes and meets their personal and educational needs. Among these needs are the recognition and development of individual talent, creativity and capacity.

Each individual should be challenged to the limit of his potential. The acquisition of knowledge in a wide range of fields and the development of a broad range of skills and desirable attitudes should prepare each individual for successful living.

The school must be concerned with the maximum training of of the child of superior ability since his group will be expected to furnish much of the future exploration, creative activity, and leadership in the various fields of human endeavor.

The talented or gifted is one who shows consistently remarkable performance in any worthwhile line of endeavor. (Havighurst, Hersey, Meister, Cornog, Terman)

90% of the children in any classroom are highly talented or gifted in at least one area and that 50% are highly talented in two or more areas. (Taylor)

Students of superior capacity should be homegeneously grouped to realize the fullest development of academic skills and understandings.

Emphasis should be placed on methods which provide challenging experiences and promote intellectual curiosity rather than mere insistence on quantitative performance.

A continuity in program should be maintained from the time a child enters a special program until he completes his education.

Counseling, programming, and teaching procedures should provide for individual differneces among these students.

Intensive counseling service should encourage students to experience or seek the satisfaction of working to the limits of their ability.

Enrichment through broadening and deepening experiences should be of primary importance.

Special talents in the arts should be encouraged and directed, but not at the expense of basic academic knowledge and skills.

Teachers of gifted children should have thorough preparation in subject content and have interest and dedication to the purpose of the educational program.

Many unusual capacities in children, not presently classified as talent in the commonly accepted definition deserve careful identification and development as legitimate talents.

We have found working with gifted students to be stimulating and challenging. We find they like to discuss in small groups, have some choice in assignments, to have enough materials for a selection, to have a free reading day each week, to discuss current events, to work together on assignments, to have a relaxed, not formal, type class, and to have more than one teacher.

We find they can handle material that is two or three grade levels above their grade assignment. They work hard to be able to contribute to the class in a way to get recognition from their peers; thus they stimulate each other.

We have learned some things this year that will enable us to better identify students for this type class in the future. We feel that a student, no matter how capable, should desire to be placed in the class; for if he does not want to work, he will resort to cheating to keep up. Too, the attitude of the student toward learning is important. Students who feel they already know more than the administrators, etc. do not help the class climate.

It should be understood that all students will make either an A or B in the class to remove some of the pressure connected with grades. This will remove any resentment regarding the use of more difficult material. The work load should not be greater than that of other students.

Mrs. Stallcup
Mrs. McAnear
Mrs. Knight

The following materials were utilized in helping identify students for the Austin High School Project for Gifted Students.

1. California Reading Tests
2. Otis Quick Score I. Q. Tests
3. Achievement Tests
4. Teacher Judgments
5. Previous School Records

SHORT STORY AND POETRY UNIT

We spent five weeks in a study of the short story and poetry. Students were given assignment sheets stating the minimum requirements for the unit. A copy of the assignment sheets and some samples of student accomplishments are included with this report.

During the five-week-period each student spent six class periods in the library securing information about the short story writers and poets he had chosen for special study. Other class time was spent (1) studying the structural elements of the short story, (2) considering the step-by-step procedure for writing a short story, (3) reading short stories by English, American, French, Russian, and Chinese authors, (4) discussing short stories in small groups of ten to twelve students, (5) learning how to write a critical paper about a short story and writing a critical paper about the story "Shredni Vashtar", (6) reading and evaluating the short stories written by students, (Students were grouped in clusters of approximately five or six. After each student read the stories in his group, the group selected the story it thought the class would most enjoy hearing. This story was read to the entire group and criticized by the group. Some of these student-selected stories with comments made by students about them are included with this report.) (7) listening to tapes and records of biographical information and selected works of short story writers and poets, and (8) considering two poems in depth study, using the programmed material Poetry, A Closer Look.

TYPE LEARNING EXPERIENCES PROVIDED
in
SHORT STORY AND POETRY UNIT

1. Studying independently
2. Using library in research
3. Selecting and organizing material
4. Writing factually
5. Writing critically
6. Writing creatively
7. Listening for information, enjoyment, and appreciation
8. Reading for information, enjoyment, and appreciation
9. Analyzing critically
10. Experiencing group procedure
11. Experiencing life vicariously
12. Understanding self

TOMMY

Meeting Tommy was not an unusual coincidence. He merely caught my attention one morning in geometry. There was something about him I liked, so I decided to wait for him after class and introduce myself.

Hesitatively I spoke, "Hi, I'm Jenny O'Connor. You're new here, aren't you?"

He stared at me as if surprised I spoke. He then replied, "Yes, this is my first day. I'm Tommy Monroe."

He asked me if I minded for him to walk with me to my next class. I actually was flattered. From that day on our relationship became a close one and, of course, an obvious one.

Tommy was a unique type of person. I admired every aspect of his individuality. He always took the time to think things out, and he gave thought to both sides of any situation. I never once doubted his reasoning, because he believed so strongly in his ideas and abided by them daily. His goals and aspirations were beyond reach, but his motives took him closer and closer. As a friend to all, he always had time to help anyone at anytime, but he was more than a friend to me--he was everything.

Our seeing each other was narrowed, of course. We often met in the library, for it was Tommy's favorite place. He loved to read, and his knowledge on subjects was far beyond

ANYONE'S I'D EVER KNOWN. WE TALKED OFTEN ABOUT LIFE AND IT'S COMPLEXITIES. TOGETHER, WE DECIDED THE WORLD IS REVOLVING ON A TREMENDOUS TURNTABLE. IT IS CONTINUOUSLY PRODUCING AN EXACT GENERATION AS THE PREVIOUS ONE, WHICH, IN OUR OPINION, WILL NEVER TERMINATE. PEOPLE ARE AFRAID TO STOP THE TURNTABLE AND ASK TO GET OFF. THEY SHUN THE IDEA OF NON-CONFORMITY AND ARE IGNORANT OF THE SOCIAL CHANGES TAKING PLACE.

TOMMY WANTED TO CREATE A WORLD OF TRANQUILITY, HUMAN TRUST, FREEDOM, AND EQUALITY TO ALL--AN UNBIASED SOCIETY COMPLETELY FREE FROM ALL PREJUDICE WITH EVERYONE WILLING TO LEND A HELPING HAND TO HIS FELLOWMAN, WHETHER HE BE RICH OR POOR, BLACK OR WHITE, YOUNG OR OLD.

WITHIN MONTHS, MY WHOLE LIFE WAS CENTERED AROUND TOMMY. I KNEW I LOVED HIM AND HE LOVED ME. OUR BEING TOGETHER MEANT SO MUCH TO BOTH OF US. AS I HAD QUIT SEEING MOST OF MY OTHER FRIENDS, TOMMY WAS REALLY ALL I HAD LEFT.

OUR TEACHERS BECAME TOTALLY AWARE OF OUR RELATIONSHIP. I WAS ASKED TO STAY AFTER SCHOOL ONE DAY FOR A CONFERENCE WITH THE DEAN OF GIRLS. EVERYTHING SHE SAID TO ME MADE NO SENSE. I COULDN'T UNDERSTAND WHY SHE FELT IT WAS HER PLACE TO INTERFERE IN MY PERSONAL AFFAIRS. AFTER A LONG, MEANINGLESS DISCUSSION, SHE CONTACTED BOTH OF OUR PARENTS. I HAD NEVER TOLD MY PARENTS ABOUT TOMMY, SO THEY HAD NO IDEA OF WHAT HAD BEEN GOING ON FOR THE PAST THREE MONTHS. TOMMY'S PARENTS WERE NOT AWARE OF THIS SITUATION EITHER.

My mom, of social status, put society's judgment first. She forbade me to see Tommy anymore. Although she meant well, I resented her decision; but I had no way of pursuing the problem any further. I was sick of everything. My mind wandered all night. There wasn't anything left, and I could have cared less.

The next day after school I went to the library, more or less hoping to run into Tommy. He was there, reading a book on race and equality. He saw me walk in, and his great big eyes glared at me. My whole body ached as I stood there speechless. Tears came to my eyes; I turned and ran out the door. He came after me and grabbed me.

"Jenny," he said, "I've got to talk to you. I . . . I'm leaving in the morning. My parents have decided it best to send me away to school. I'm catching a train to New York at six in the morning."

At that moment I knew it had to be over. My heart was burning. He asked me to come to the train station the next morning, and I promised I'd be there.

I didn't sleep any that night. All I could think of was how cruel life seemed to be treating us. People were so stupid! Why couldn't they learn to get along with one another?

The next morning I arrived at the station only moments before the train was scheduled to leave. We had just seconds to talk. His great big hands took hold of mine and held them tightly. I knew this was his way of embracing me. As he looked

INTO MY EYES, HE SPOKE SOFTLY.

"LIFE HAS MANY DISAPPOINTMENTS, JENNY, AND I BELIEVE THIS IS ONE OF THE GREATEST YOU OR I WILL EVER HAVE TO FACE. I'VE LOVED YOU EVER SINCE I MET YOU, BUT BECAUSE OF THE CIRCUMSTANCES WE CAN'T STAY TOGETHER. IT'S BETTER THAT I GO AWAY. HOLD YOUR HEAD HIGH AND NEVER LOOK BACK. SOMEDAY WE'LL BE TOGETHER . . . KEEP THE FAITH!"

A TEAR FELL FROM HIS EYE, AND I KNEW THEN THAT I WOULD NEVER SEE HIM AGAIN. HE TURNED SLOWLY AND WALKED AWAY. AS HE BOARDED THE TRAIN, HE DROPPED A PIECE OF PAPER. I PICKED IT UP, THINKING IT MIGHT BE OF IMPORTANCE. I GLANCED AT THE PAPER, THEN CRUMPLED THE WORDS, "BROOKLYN ACADEMY OF NEGROES."

Christy Shields
Grade 10

"How Can I Tell Him?" appealed particularly to the girls. Some of the student comments about the story were

> "I think the story is realistic as far as the delima in which Jamie found herself."
>
> "I think the ending is so shocking that one might have to read it twice to understand the full impact of Chris's sacrifice. The unusual outcome was well accomplished through the close network of emotion expressed among Chris, Danny, and Jamie."
>
> "I loved this story! Chris's actions are just how I'd want a guy to act--the big sacrifice. If this story were expanded a little, I think it would really make me cry.
>
> "The dialogue is good. I particularly liked her wording "...to the shocking realization that... I love you, Jamie. I love you, too, Danny."
>
> "I liked the surprise ending. I think it could be interpreted in two ways. An idealist would think of Chris as a person who really loved Jamie and made a big sacrifice. A more realistic person would see the immaturity of the characters and realize they didn't really love each other.

How Can I Tell Him?

Jamie had loved Chris all her life, as long as she could remember, and he had always loved her. She remembered their first kiss. It wasn't much of a kiss. After all, it was at her birthday party when she was eight, but it was the first one from a boy and she never forgot it.

The years passed and every year brought them closer together.

"It sounds kinda stupid maybe," he said one day, "but I sometimes wonder what interest I'd have in life if I woke up in the morning and couldn't look forward to seeing you, Jamie."

"I feel the same way," she said.

What's more, both of them refused to let anyone stand in their way or separate them. Like the time Jamie's parents wanted to spend the week in Florida, but Jamie wouldn't leave Chris and they couldn't go without her.

Jamie and Chris made all of the plans other young people in love make about houses and children and everything. And then came the time one summer at her parent's lakehouse, that their true happiness was just around the corner, when Chris told her that he had some bad news followed by some great news.

"First," he said, "the bad news. . .I've got to go to the coast with Dad. He's buying a plant out there."

"B...but that will take the rest of the summer, won't it?" she asked.

"Sure, but here comes the great news. My folks said that when I get back here, we can start making definite plans for our wedding. . .if we want to."

"If we want to! Are they kidding?"

Yes, their real happiness was just around the corner, yet, she could still feel the empty loneliness of the first of their separation. She moped around the lake and house for days feeling like she'd been cut in half and the best half was a thousand miles away.

Then about two weeks after Chris left, Jamie was sitting on the boat dock sunbathing when a voice said, "Hi! My name is Danny Roper! I just moved into that house across the lake."

She looked up and saw a boy rowing up to the dock.

"Oh, really? We were wondering who owned it. It's really beautiful!'' she said.

"Thank you. Er...I...I haven't any friends around here, so would you mind if I sort of came across once in a while?" he asked.

"You poor thing! Come over whenever you like." she said. Little did she know where that simple little invitation would lead.

It led to lovely evenings on the lake, to dreamy nights on high roads, the air filled with the scent of mountain flowers, to a wild beating heart at the first touch of her hand in his, to the shocking realization that. . .

"I love you, Jamie."

"I love you, too, Danny."

Yes, and it lead to the first time she realized that ecstasy and agony could walk hand in hand the way she and Danny walked along the beach every day.

"Oh Danny! I love you very much, but what about Chris? How can I tell him?!" she asked Danny one day in late August.

"What can you do, Honey? You'll just have to tell him."

"Just like that?! Do you realize what will happen to him when I tell him?"

"No. What?"

"You don't understand, Darling. Chris and I have been going together ever since we can remember!" she pleaded. "We were going to be married!"

"I know all that, baby, but what else can you do? Surely you realize that you can't marry Chris now while you're in love with me! Besides, it wouldn't be fair to him, Jamie."

"I...I guess you're right. Oh, gosh, I can just see the look on his face when I break the news to him!"

Chris' wire came two weeks later and when the day of his return arrived, Danny offered to go with Jamie, but she refused. This was something she had to do by herself.

Jamie nearly went crazy in the short time that it took Chris to walk up the lane in front of her house. How could she tell him? She couldn't! But she had to! But before she could say anything, Chris said. . .

"Oh, Jamie I...I don't know how to tell you this. I've been trying to figure out a way to tell this without hurting you."

"Tell me what, Chris?"

"Jamie...I...I met this girl on the coast. I can't explain how it happened, after we've meant to each other, but... but I...I was even going to marry you anyway and try to forget my love for her, but I can't. She told me it would be unfair to you."

"Your girlfriend must be very, very wise. It would have been unfair to both of us. Don't worry about me, I'll be all right."

Yes, she thought, I'll be all right, everything will be all right in a world that can produce two such beautiful people as Chris and Danny.

That was Jamie's story, but it wasn't the end of Chris and Danny's story.

"Thanks, Chris, for making it easier for Jamie. I know she could never forget having to break your heart."

"My lie is the last thing I'll ever be able to do for her, Danny. Take good care of her."

Darlene Keenum
Tenth Grade

"The Last Voyage of the Morning Star" was chosen by students who enjoy science fiction. They thought the technical jargon was good and that the dialogue was realistic.

THE LAST VOYAGE OF THE MORNING STAR

By Charles B. Stone

Their ship, the Morning Star, was moving at approximately warp factor 5 - - - eighty times the speed of light. They were not in normal space, space as we know it; rather they were inclosed in a sort of bubble, pseudospace, a diminsion between gravity and time.

From their acceleration couches, Commander Christopher Scott and Lieutenant James Abrams could only see rows of telltales glowing eerily in the sheer blackness of hyperspace.

"Let's have a look at the curve-time telemetery readout as soon as the computer's finished determining it, Jim." The man who had spoken was Commander Christopher Scott, a short, stocky, powerfully built and intelligent looking person in his early thirties. He was wearing a drab, silver-gray flight suit with a name patch over the right breast pocket. The man he had spoken to was Lieutenant James Abrams, a man very similar to Commander Scott, in build and apparel, only younger.

"Here it is,Chris," answered Jim.

The Commander took the data sheet and pondered over it for quite some time.

"Everything's OK so far," he said with a cheerful smile returning the sheet to Jim.

"I better check in with home base to have it verified," said Chris reaching for the transimission button.

"This is Morning Star Calling Mission Control. Come in please, Mission Control."

A voice came over the receiving unit after a brief pause.

"This is Mission Control, receiving you Morning Star."

"Mission Control, I'd like an affirmation on some curve-time data."

"Uh, roger Morning Star. Begin readout."

Chris began a lon, monotonous, list of coordinates, equations and figures. After about 20 minutes of waiting, a voice came over the receiver.

"This is Mission Control calling Morning Star. Come in please, Morning Star."

"Go ahead Control."

"We have an affirmative on the curve-time data. You should be coming out of hyperspace in 4 hours, 27 minutes."

Both Chris and Jim gave a sigh of relief at hearing this.

"Very good,Mission Control," said Chris.

If the data had been wrong, it would have meant that the data control system was malfunctioning.

"Now you guys up there get some rest and leave the driving to us."

"Very good, Mission Control," said Jim smiling to himself.

Chris switched off the tranceiving unit and fell back in his couch, wondering about what would happen four and one half hours from now.

For the duration of four hours, neither Chris nor Jim had gotten much rest. Instead they had been weighing mentally what would happen when their craft left hyperspace and injected into an uncharted galaxy.

"This is Morning Star calling Mission Control. I'd like final coordinates and telemetry reading."

"Roger, Morning Star."

The man on the tranceiver then began to read out the final coordinates. This took the better part of a quarter of an hour. The last minute stuff is always the worst, each second seeming like an eternity.

"This is Mission Control. We read you green all the way."

"Yeah, green with fright," thought Jim.

"This is Mission Control. Five minutes and counting."

Jim became aware that he was shaking.

"Three minutes and counting."

"Roger, Control."

Back home, millions of people were waiting for that moment when two men would be lost for a period of time far away.

"One minute and counting."

"Here we go," thought Chris. "No turning back now. Everything's locked in the guidance control mechanism."

"Ten seconds and counting. Six seconds....3....2....1."

All of a sudden Chris and Jim were in normal space again. Millions of stars shown like diamonds against black velvet; each one crystaline and individual, like a sky full of snowflakes.

They were heading towards a large disk-shaped galaxy, rapidly approaching it at their tremendous speed.

"Mission Control! Come in please, Control."

There was nothing but a crackle coming over the receiver.

Chris reached out and turned it off with a quick flip with his finger.

"They told us we wouldn't be able to reach them once we came back into normal space," Chris said disgustedly.

"Well," said Jim, "looks like they were right."

The Morning Star had just reached the outer edge of the galaxy. It was a highly discoidal system of stars with a radius in the order of 2000 parsecs. The plane they were headed for was from the center of this great galaxy. As soon as they had entered the system, their scanners had picked out the habital planets; the one they were heading for being one of the closest and most likely habited. The two men were approaching it rapidly.

"Switch off warp drive and switch on ion propulsion system," Chris said, breaking the silence.

"Ion propulsion now in operation."

The planet was coming into view. It was a huge blue-green globe with clearly distinct land masses.

"Switch on the Ifra scanners."

"Your slightest wish is my command."

"Hey , Man! Get a load of this," Jim said wildly.

On the scanner screen, millions of bright blobs had appeared on the land masses of the planet.

"Get ready for orbital injection," said Chris as the retro's automatically fired.

"Set the landing coordinates for the largest light on the scanner screen. Yeah, the one on that coast."

"Anything you say, Commander," said Jim.

Slowly they began descending, their ship glowing from the heat of entry.

Jim called out their altitude. "One mile, 4000 feet, 3400 feet, 3000 feet, 2000 feet, 1000 feet, then with a jarring thud, the Morning Star made contact with the alien planet.

"Air pressure is 14.694 pounds per square inch. Atmosphere, everything OK except the carbon content is a little high."

Jim continued reading out the characteristics of the planet. Through the viewports, all the two men could see was a wet, hazy, and smooth surface with a bright star just over the horizon. As they got into the pressure cabin, both men were wondering what they would find.

In a back alley of Los Angles, a small, runny-nosed kid was running to a red-hot cylinder about six inches high which had fallen burning from the sky................

THE END

"The Windshield" was considered to be a very well-written story. I am quoting some of the student comments:

> "I thought the use of picture-forming words was good."
>
> "The ending created a feeling of sadness and remorse."
>
> "I appreciate the fact that the author said what he had to say in few words. The theme could have been wrecked with too much melodrama and wordiness, but I feel the author contained himself admirably."
>
> "The author evidently shows he cannot stand violence and that he has a sympathetic heart for those innocent people who are injured through misunderstanding. The plot of the story is very effective as far as the affect it has on the reader."

THE WINDSHIELD

The sun was hot and steaming, and the few small boys who could stand the heat were walking on down the narrow ghetto street in Detroit. On either side of them were huge piles of cracked, blackened bricks, once buildings until last year's riots. The boys often talked of this, and told tales of their big brothers' exploits and bravery during those long, humid nights.

But one of the boys, Charlie, did not talk of these times and tried to forget them. He remembered the sight of his brother covered with a sheet peppered in red spots, being carried down from the roof of their apartment building. He had gotten a rifle, and while sniping at a riot policeman, he was pinned down with fire from the opposite building and tear gas was up to his level. When he stood up blinded, they shot him with riot guns.

Even through his grief, he saw the hell he would have to live through the next few years. His brother, like all other big boys in the ghetto, was in a gang. The only reason Charlie had led an unhampered life was fear of retribution from his brother's gang upon his attacker.

But now his brother was gone. Charlie had sidestepped being harrassed through the winter by staying home indoors, but he couldn't resist going out with his friends every once in a while. He was relatively safe if he stayed with his friends in the group.

One of the boys picked up a fragment of brick and tossed it at a can laying on its side across the street. They all started throwing rocks, but the can led a charmed life and refused to be hit. Charlie hefted a full sized brick. "Stand back," he yelled, "Here comes Big Bertha!" Just at that instant, a car came skidding around the corner, almost hitting the far curb. Charlie couldn't have stopped the brick if he had wanted to--it was leaving his hand. It crashed squarely into the center of the windshield, causing chunks of glass to fly in all directions, landing like hailstones around the boys' feet.

Charlie was halfway up the hill of rubble by the time the driver applied his brakes. Six husky white boys piled out of the car, appearing almost comic in their efforts to exit first. Soon the Negro boys were surrounded. "Who was he?" the biggest onespat out. Silence. "Who was he, boy?" The last word stung. This time the question was backed up by the soft, menacing click of a switch-blade. Big brothers suddenly seemed far away.

"Charlie Brothers." Came the feeble answer.

"Where does he live?" Silence. "Look, boy," said the large one stepping forward.

"174 Sherman Street." The child half screamed.

"For two cents, I'd cut your black throat," he said walking off. One following another, they piled back into the car. Tires squealing, the stench of burnt rubber marked their departure.

Charlie ran over the huge pile of bricks as if it were level ground. Fence melted into fence, alley into alley. He didn't know what he would do when he got there, but anything was better than going home. He wondered when it would be safe to go back home. "Two or three days at the least," he said aloud to himself, trying to look casually around a corner before proceeding further. Not cautiously enough, though. A sea-green car came cruising from the opposite direction, tape covering the center of the smashed windshield.

"Keep walking," Charlie said to himself. His body exploded with sweat. The car pulled close to him. He could stand it no longer, and burst into a sprint, twisting among the crowd, and ducked into an alley, still running.

The car accelerated, then braked. Five white men jumped out, and shot across the street into the alley. The driver watched the car. "Run, O my God, run!" Charlie wheezed out, thinking of future routes. He made a sharp cut around a corner and hit some loose gravel. His feet left the ground, and his left side hit the sharp stones. He was up the next instant and looked straight at a twelve-foot-high chain link fence topped with barbed wire. Charlie stared at the fence, his mouth hanging open, his breath coming in great gasps. Faint footsteps far behind him made up his mind. In only a few seconds he was up the fence and contemplating the barbed wire.

His hand found a smoother part of wire, and he swung a leg over. The pain shot through his body as if he had been stabbed. He grunted, swung his body clear, and dropped the full twelve feet to the ground. His slightly bent knees took part of the shock; the rolling motion and his side received the rest. He got up, stumbled, picked himself up and ran off, casting a glance over his shoulder, looking into the astonished faces of the three fastest boys who had arrived at the fence.

"Got away," the largest one gasped, after a stream of curses.

Just then, a sharp-eyed blond boy spoke out, "Blood." He bent down, squeezed his hand through the fence, and put his fingers into the liquid. "It's his," he laughed, "that will slow him down!"

Charlie limped for an hour and a half before he thought it was safe to rest. He pulled himself behind a group of garbage bins and sat on a cinder block that had been used to keep the lid on top of one of the larger bins. His back resting on a brick wall, he produced a long knife from a pocket and proceeded to cut away the material around the rent on the inside of his right thigh. The cut, about four inches long, was ugly, but what mattered to Charlie was that it was bleeding badly. Cutting out the lining of his jacket, he pressed it into the wound.

It was night. Charlie had spent the rest of the day thinking of food and water and how much his leg hurt. Convincing himself, he pulled himself up and limped toward home. He found his way out of the alley and crept down the street.

"They won't be watching the house," he thought, as he sat down to rest.

A quarter of an hour later, he rose and started off again. When he came in sight of his building, he crouched behind some steps. All clear. Slowly he limped to his steps, chuckling over his victory. The bullet penetrated his neck, the wicked crack of the rifle reached him a split second later, but by that time his limp, dead body was falling toward the steps.

As the lights flicked on in the apartment, a car with a smashed windshield sped down the street and around the corner.

Grade 10
Student prefers name withheld

TAWNY

Ever since Tawny had become part of Bill Conrad's sled team, he had hated Satan. Many times he had planned his revenge for his ill treatment from this lead dog.

Tawny was a large sled dog with rather heavy paws. His mother was a Husky; and his father, a full-blooded Alaskan Wolf.

Tawny remembered when Bill first bought him. He could recall the fear of this terrible lead dog, who was always ready to fight for his place at the head of the team. Once during his training, Tawny had stepped on a thorn. He recalled how Satan began to snarl and snap at his heels when he noticed his limping, forcing him to pull, thus driving the thorn farther into his foot. His paw had become so infected that even now, over a year later, it occasionally hurt him. He recalled the many times Satan had eaten his share of the meat Bill passed out each evening. Satan had stolen rabbits and other prey which Tawny had stalked and tracked diligently for hours.

Tawny hated the way Bill would always praise Satan and make a fuss over him, paying little attention to any of the other dogs. Many times Satan had embarrassed him by tantalizing and challenging him in front of his master and fellow dog companions.

Several times he tried to take up for himself, only to be chewed up and made a fool of in front of the female dogs.

He still had a few scars on his ears and hind quarters from the fights.

Now, however, Tawny was older, stronger, larger, and much wiser than before. He had watched Satan closely and knew his habits, the way he fought, and could pretty well predict his moves.

For many months he had been avoiding fights with him, watching, and waiting until he thought he was truly ready to challenge Satan's superiority and seek his revenge.

During the last several weeks, now, they had been fur trapping about twenty-five miles out of a small village in the Yukon province. They were camped in an old cabin there.

They had just returned from checking the traps one evening when Tawny decided the time had come for him to challenge Satan. He waited for Bill to pass out the meat for the pack as always. Tawny gobbled his down in a few gulps of his large jaws.

He had picked this time for the fight because he wanted Bill and the rest of the team to see it.

After Bill laid Satan's larger piece of beef down, Tawny dashed over and jerked it straight from the jaws of Satan. He laid the meat down and stood between it and Satan.

Both Bill and Satan were a little surprised.

Soon, however, Satan realized what had happened and became a huge mass of pure anger. His hair on his neck stood bristled, his battle-torn ears became erect; and his large white teeth let out a fierce snarl. Tawny kept low and with every muscle tensed and alert, returned a low growl. This enraged Satan, and he leaped for Tawny's throat in a large bound. Tawny, after watching several of Satan's fights, was expecting this, and dodged to one side sinking his teeth deep into Satan's shoulder. Satan let out a loud yelp, and toth dogs twirled around to meet again.

Bill was still surprised with Tawny's brave challenge and was completely intrigued with the fight.

Meanwhile, the dogs were still circling, Satan limping a little. This time Tawny made the advance, observing that Satan, while guarding his wounded shoulder, was holding his head much too high. Tawny advanced slowly and cautiously. He made a quick faint toward Satan's shoulder, to throw him off guard, then lunged straight for his throat. As his teeth ripped into Satan's throat, Satan stumbled and both dogs rolled to the ground. Tawny was on top yanking violently at the flesh on Satan's throat when Bill stepped in.

With a swift kick, he separated the two dogs. Satan jumped up and limped under the cabin with his tail between his legs.

Bill laughed and looked down at Tawny and said, "Well, it looks as though I have myself a new lead dog!" Tawny gazed at him, wagging his large bristled tail. He knew now he was king of the pack. And he would be a good one too.

Ricky Edwards

A HALF-MILE RUN

Stephie quickened his pace as he left the delapidated slum in which the doctor had set up his free-service office. He knew he had nearly half a mile to run in the cold, December weather. Without a heavy jacket or top coat he could keep warm only by jogging.

Any other time he would have tried to hitch a ride. Now he was in too big a hurry to wait so long. It could be half an hour, an hour, even two hours before some sympathetic driver stopped to pick him up and let him ride a few blocks. And the doctor said he had to hurry. He had to get the message to Darby, even if he hurt himself in the freezing air while trying to get to her.

In less than a block he began to suffer from the bite of the icy wind, cutting his reddened ears and nose like a razor-edged sword. He tried at first to warm them, but his shaking, gloveless hands were soon as numb as was his face. At last, he ducked into a shabby corner boutique to seek a moment's shelter.

Stephie had been in New York for almost three years, now. He wished at times that he could go home, but it was too late for that. He was too involved in the present.

Had he followed his parents' orders to become an attorney, he would be in a safe, warm classroom at some big university right now. Then where would Darby be? Poor Darby, she worked so hard to recieve so little in return. Stephie wished he could get help from his father-- even a little money or a job would be a blessing. He would never understand his father's disapproval of him, his wife, and their baby girl. Oh! The baby! He was suddenly shocked back to the present and quickly left the shop and resumed his journey home.

Two blocks farther he stopped at the door of the Salvation Army Store and went inside to warm himself again. He looked around at the collection of second-hand goods, rummaging through the rows of shelves of dinnerware, of children's toys, and of clothing. At last he stopped by a green wool dress. Its appearance revealed its age, for it had been carelessly mended in places. Nevertheless, it was so much better than anything he had ever been able to buy Darby before. Oh! how thrilled she would be if he could give it to her the next day as a Christmas gift.

Someday he would buy her nice things. Someday he would have the money to spend on anything they wanted. Someday he would give her furs and diamonds and her own car and all those other things his mother had been given. Someday he would get out of that part of town even without his father's help.

He had only finished his junior year of high school, so he knew he couldn't get a regular job, but he had talent. He knew he could act! Someday he would get a part, a really good part, in a Broadway play. His name would be in all the big-name critics' columns and his picture on the cover of every actor's journal in America. His father would be begging him for money, and it would be his turn to pretend he didn't hear.

For the present, he would keep selling the souveniers he displayed on an orange-crate stand in the park. They were silly things. He sold buttons with funny slogans, plastic dolls, and the fluffy stuffed animals that were idolized by small children and teen-age girls. Ridiculous as it all was, it was all he had. Even Job Corps wouldn't take him with a wife and child.

He had to hurry. He must get the doctor's message to Darby. Stephie dashed out of the building and down the filthy streets, crowded with the city's last-minute Christmas shoppers.

It seemed his entire life had been filled with tragedy. He had fallen off his older brother's motorcycle when he was five years old. His grandparents and two sisters had died in an airplane crash, and only a year later he had fallen from a second-story window the day before his birthday. One Christmas his parents wouldn't speak to each other, and one Christmas they wouldn't speak to him. The next Christmas he was alone in cold-hearted New York. Then he met Darby.

Christmas a year ago had seemed the beginning of a whole new world. There was no money for presents, but he was with Darby, and that was all that really mattered. The days of miserable Christmases were over.

But that must have been only a dream. Tomorrow was Christmas Day. If the baby weren't better the dream bubble would burst, and the old pattern would be reinstated.

Oh! how his fingers hurt! Unbearable pain raced through his body. In tears, he forced himself to seek shelter once more.

Now the past night seemed to have been more his imagination than fact, and yet the cold reality of it could not be pressed out of his mind.

He would never forget waking suddenly to hear the child screaming or running to the makeshift crib in the corner of their one-room apartment to see what could be the matter. The horror of the sight of the awful rat was only surpassed by the picture of the tiny face, torn and bleeding from where the rat had bitten. Both would remain in his mind forever.

Almost as hurtful was poor Darby. She loved that baby so much! All her time, energy, and what little money Stephie could give her were spent to give her precious infant as full a life as possible in the crumbling brick building and the concrete city around it. The baby had to be okay! How could Darby bear the pain if she weren't?

It had begun to snow, and Stephie still had several blocks to go. He traveled at a steady jog, to keep from growing so tired that he would have to stop again.

If only they had been able to find someone who would lend them a car or give them a ride! It would have been so much better if they could have taken the baby to the doctor's office. So much time could have been saved in finding out what to do and doing whatever was necessary as soon as possible.

It was almost useless to hope for that anymore, though. Nobody wanted to get involved in such a thing. The world's way was do for yourself or die for yourself-- even for two month old babies.

Stephie finally reached the old apartment building and raced up to the third floor, almost tripping on a broken stairstep on his way. He sped down the hall to the door marked "Apt. 33" and nearly jerked the door off the hinges in his haste.

"Darby! The doctor said he will come as soon as he can! You're supposed to..."

"It's too late, Steph-- the baby is dead."

Stephie stood listless for a moment, unable to believe it had really happened. Had the long run been for nothing?

He turned blankly and went to the old, second-hand chair in one corner of the room. Poverty, starvation, and sickness and misery had he gone through for three years. Now death was too much for him to take. He knew he couldn't stand it any longer.

His father had promised that if he would leave

Darby and go back to school, he could come home. Darby would be better off without him. He had only caused trouble for her since the day he had met her. Without him, maybe she would meet someone who could take her out of that place.

In his pocket was fifteen cents. He pulled out a dime and walked out into the hall and down the stairs to the street. Five blocks down was a pay telephone. He could reverse the charges.

Teresa Polk
Grade 10

"That Worm Wore Army Boots" appealed to the students because it was original, humorous, and realistic. Some commented that the story really "says something in the part about grades." However, they observed that it is the parents who are more interested in the grade than the learning, not the students or the teachers.

Students thought the satire in the story was very good. Some commented that the author didn't go from the worm to the grades too smoothly. Some did not think the ending was realistic.

That Worm Wore Army Boots

I was like a lamb in the lion's den, a captain on a sinking ship or Custer at Bull Run, as I unsuspectingly walked into first period biology.

I knew we were going to dissect worms and I wasn't a bit uptight. I wasn't worried about cutting a little old worm because I thought that was just a simple case of mind over matter.

Simple! That turned out to be the understatement of the century. Even when our exalted teacher of wisdom started slinging worms around the room, I still kept my cool, although a few other kids were making a scene.

When Beaumont (incidentally that is what I named my worm, you know after the rich guy in David Crane) landed unceremoniously on my poor operating table, I kept telling myself this would be a breeze.

Boy, did I ever need Marcus Welby, M.D., but doctors are never where they're needed.

Beaumont must have eaten Wonder Bread, because he was the longest worm I had ever seen.

I cautiously pinned Beaumont down and picked up the scalpel. I slit him down the middle, or rather, I tried.

The object was to slit the worm but not to cut his little insides.

I picked up the scissors and started to snip the little fiend down the middle. I cut the skin with a little extra you-know-what on my scissors.

Finally, I tried to pin Beaumont's skin back, but I ran into a few minor setbacks. First, the pin at his head came out and he was moving all around. To make matters worse, I had to pick the little troublemaker up in my hands. I got back down and proceeded to pull the skin back once again. After many unsuccessful attempts, I finally got his skin back on one side and put a pin through it. Then as I stuck a pin in the other side, the first pin came out! I stuck the pins back and they bent double! At this time, I was ready to take a hammer and spread a little worm around.

But like a true student of learning, I gritted my teeth and went under for the third time. I was determined no ignorant overgrown fish-bait would get the upper hand with me.

I pinned Beaumont's skin back; and this time it held. But my elation was shortlived for even as I sneered at Beaumont, the pins fell in and Beaumont flipped out.

The teacher was calling for finished, labeled worms, and, well, Beaumont just wasn't ready. As I started up, I wondered if Beaumont would be back before the period ended, should I send him to Medical Center marked Rush. But I didn't know the zip code; and with my luck, if I sent Beaumont air mail, he would probably get hijacked to Cuba.

I knew when I saw all the other kids' worms, that I had a flat "F" on my worm. I felt like making a scene then. I have since declared war on every worm that crosses my path.

After the first feelings of hate, remorsefulness, moroseness, discontentment, mild fury, and tempest in my mind subsided, I found I was still pretty angry.

The next day we were granted the privilege of having a test. It was pretty hard, but I knew the answers and thought that I probably made a hundred on it. When I finished, I was still at a pretty high boiling point over the "F" on my worm.

I thought it over and picked up my finished paper and marked through the answers.

"What would one more "F" hurt? That's the whole system isn't it? I thought. "I mean grades and everything. Nobody cares whether you learn or try. What is marked on a little white sheet of paper is all that counts so why not flunk a test?"

That afternoon, when I went to my locker, my teacher called me into the room.

"What do you mean by deliberately flunking a test that you had an easy hundred on?" He demanded.

There I was, "rebellious youth against the establishment." I blew up like Mt. Vesuvius.

"What do you or anybody else care if I make an "F" on a test? All you care about is whether I wear a halo and make straight A's and walk the straight line of the model student. One "F" is just as bad as another, isn't it? I didn't want my other "F" to be lonely, so I gave it a companion."

"Your other "F"?

"Oh, don't pretend you forgot about the "F" I got on my worm!" I said sarcastically.

My teacher looked as if he wanted to give me a whipping. He answered, "You little nut, I gave everyone an A on his worm who tried."

"Oh, well, better luck with my frog," I thought as I walked out the door.

Nancy Hunt
Tenth Grade

Some student comments about "Down With the Red Balloon" were

> "The story is realistic in that this young girl is confused and mixed-up. Other parts seemed a bit contrived."
>
> "Parts of the story were amusing; for example, 'I gave the driver a dollar seventy-five and a dirty look.'"
>
> "There is good use of dialogue."
>
> "There is good foreshadowing in the sentences '. . . the people look like this is their last journey. Maybe it is for me, too.'"
>
> "The ending seems a little unrealistic to me. Usually an adolescent will resort to going home before he ends it all."

Down With the Red Balloon

It took more money than I'd planned. Five whole dollars and I had only seven, but I picked up my guitar and smiled at the porter.

There were two men across the aisle. They looked like businessmen, but they'd been drinking.

"Sing us a song. Do you know 'Gentle on My Mind'?"

I stared out the window, embarrassed.

"You know, Bill, there are a lot of inhibited girls like that in the world."

I smiled at them and hated it.

Union Station in Nashville, is the biggest, most beautiful station you've ever seen. It's a big cathedral with a few people; and God gone home. It makes you want to cry because it's lost its glory, and the people look like this is their last journey. Maybe it is for me, too.

I'd never ridden in a taxi before. Seems like if you could ride the train all the way from east of Chattanooga for five dollars, you ought to be able to ride downtown for fifty cents. You can't. I gave the driver a dollar and seventy-five cents and a dirty look.

Walkin' down the street, you had never seen so many folks carryin' guitars and wearin' jackets just drippin' with glitter. I thought I recognized one of the big stars and smiled, but he just kept lookin' straight ahead, so maybe I was wrong.

"There are thirteen-hundred and fifty-two guitars in Nashville," and with me that was one more. I couldn't play much--just a few chords--but I had a voice that big!

There were more people than I've ever seen, and they all walked on the same sidewalk and brushed shoulders and never saw each other. I wondered what they looked at.

I went into a dimestore and saw a big, red balloon. I liked it, so I bought it. It was just a quarter. I didn't have enough for the tax, but the man at the cash register winked and said it didn't matter.

Walkin' down the street with that balloon way up in the air, made people notice, but they looked at the balloon, not me.

I started gettin' hungry, but I'd run out of money. I walked into a little restaurant just to look at the food. The man at the cash register said, "Go right in, ma'am. You want to tie your balloon to the hat rack?"

"No, Sir, where I go, it goes; and where it goes, I go." I smiled and went on in because I didn't want to disappoint the man and I was hungry.

I ate my fill and got up and left. I never seen nothin' so easy in my life. Like they was just givin' food away only they didn't mean to. I guess a girl with a red balloon and a smile don't look guilty; I never stole nothin' before.

I was hopin' somebody'd look at me so I could ask the directions, but nobody did. Plenty of people stared at the balloon, and I was glad I had it. "Balloon," I said, "I ain't never lettin' go of you."

I saw a man with a guitar case and followed him. Sure enough, he went to one of the record companies. "Man," I said (and he didn't much want to listen, but with me starin' right at him and that red balloon bobbin' around his head, he didn't have much choice), "You goin' to the audition?"

"No, but those who HAVE AN APPOINTMENT go in at that door." He pointed, I smiled and thought, "Man, someday you're gonna regret that appointment bit!"

That room was packed to the corners. All sorts of people were sittin' 'round holdin' big guitars and hopin!

Next to me was an old man. He looked like he'd been waitin' and hopin' for a hundred years.

I must've stood there nearly three hours. People came in and people went out, but it stayed packed. Me and that old man never moved.

A lady came in and told us to go home 'til tomorrow because it was now five o'clock and the boss was going home for the evening.

"Ma'am," I said. "I can't come back tomorrow. I gotta try today."

"I'm sorry, dear." But she wasn't and she didn't look at me.

The old man shuffled out with the rest, and I knew he'd been hopin' a hundred years, hopin' so long he'd almost forgotten what he was hopin' for.

I wasn't sure where to go. I smiled at all the people on the street, and one man smile back, but then he said something nasty and made me walk on afraid.

Even cryin' isn't noticed in Nashville. I walked on, cryin' so hard I couldn't see. I sat down at the pattern counter of a big department store. The woman there looked nice, and I expected her to ask what was wrong, but she didn't. Maybe strangers are invisible.

I went to the music department and carefully propped my guitar up on the rack with the new ones. They'd wonder where it came from. I felt good givin' somethin' ('specially after stealin' the dinner), and besides, I couldn't play but five chords.

So I walked, me and the red balloon, 'til we came to the river. I forget the name of it, but it's big and without it, I guess there wouldn't be no Nashville, then no country music.

The sun was settin' over the river and I don't think I'd ever seen anything prettier. I kept lookin' at that river and lovin' it more and decidin' what to do.

Mom'll cry, and they'll wonder why.

And there was one red balloon floating in the sunset.

Pat Cooper
Tenth Grade
Austin High School

The First Day of Spring

Alice sat on a bench in Shadygrove Park, a very pretty young girl with long brown hair, gazing around her at the bright scene. The blue sky was sprinkled with bits of gold, and the sunlight streaked across the giant apartment buildings in the distance. It was Saturday, and the little paths were crowded with strollers. But no one around her seemed to notice the spectacular phenomenon that had taken place overnight. For today was the first day of spring. The air seemed to breathe with a life of its own. Yet the women and children sharing the bench with her didn't seem to pay any attention.

She inhaled deeply again. Spring was a mixed pleasure and pain to smell. Yes, pain. Spring was a time for young people in love. Spring was for lovers and sharing, and she had no one. She was a stranger in Berkley, 22 years old, and she had no one to share all her love.

Gazing at the archway ahead, she closed her eyes. The fourth man, she thought. The fourth man coming from the right will be The One. It was a crazy old game she had played since she was a child, and now the game seemed foolish.

She opened her eyes. Pairs don't count, she told herself. Only singles count. And here comes Number One. She was elderly, with an old bulldog. After she was gone, couples passed, children and more old ladies. Then -- Number Two. A boy of about fifteen, with a furious look on his face.

Next, came Number Three. But he wasn't very good either. Just a little boy of about four, who had run away from his mother, no doubt. It was ridiculous, but her heart began beating wildly. Concentrate, she told herself. Then she heard a rustle. Oh, no, she thought, Number Four. Now he appeared. A stout little bald man. He scurried past her; she gazed mournfully at his back. Although the whole silly game was based on foolishness, she couldn't help feel let down.

But something made her look right again. She stiffened. a young man had appeared. He was medium height, quite handsome, in a funny sort of way, about twenty-five. He was wearing an expensively cut suit, and he was coming toward her.

She thought in amazement; I was only one number off. Would he sit by her? If only the two ladies on her bench would just go away! Suddenly, she closed her eyes again. There was a rustling beside her; the bench heaved. She opened her eyes. The two women were rising, still talking as they walked away. Alice thought wildly, "Did it really happen because I willed it?" But now she was confronted with the biggest test of all. He had to see her, and sit down beside her.

He was coming closer. She stared straight ahead pretending not to notice. He sat down. She was so dumbfounded, she couldn't move. They both sat silently, watching some pigeons eating popcorn.

"Pigeons", he said, "must get terrible indigestion eating like that."

She looked at him. Then she knew he was waiting for an answer.

"Actually," she said, "I've never thought about it that way. But it's an interesting observation."

"Do you often come to the park?" he inquired of her.

"Not too often."

"I'm here because of a leaking crank case, myself."

"A leaking what?"

"My car," he said, "it's being fixed."

They began to talk - at first about things in general, and then about things more personal. Facts emerged gradually. He was an architect and loved his work. But he loved a lot of other things, too. He liked reading, above all; and sunny days.

"It sounds," she said, "as if you don't leave too much out of your life."

"How about taking a walk?" he said.

She hesitated. After all, he was a stranger. And they had only met.

"Come on, we'll go to the zoo."

They exchanged names as they went along. His was Steve Rocker. When they reached the zoo, they laughed at the monkeys, admired the lions, and sat down again on some stone steps.

They couldn't seem to stop talking. They talked of books and jobs and famous people and movies. He was a man of deep sensitivity and honesty, she decided. Perhaps he was a little too serious about life.

Sometimes, right in the middle of a conversation, they would fall into an abrupt, strange silence, as if on cue, looking at each other. As they got up and began walking, she again felt the thump in the center of her chest. Each time his sleeve brushed against hers, a little current went through her body.

And then she noticed they were on Main Street.

"Look," he said, as he gazed at his watch, "with my car laid up, I promised this morning, to meet some people right here; I've got to go to this party," He looked up, "But--"

Suddenly, from the curb, came the blast of a horn. "Steve!" someone was yelling. "Hurry up!" And, as Alice, dazed, looked that way, she saw in a bright red convertible, two young men and a woman. "We've been waiting!" "You're late. Hurry up while we have the light." They all seemed to be shouting at once. The car door was being opened for him.

"I'm coming!" He turned to Alice.

"I wish I could ask you along, but I'm going as an extra man."

"Oh, it's all right," Alice answered. "Really, it's fine. You run along --"

"Come on!", came a shout from the curb.

He ran to the car. "Where do you live?"

"East twenty-sixth street!"

The car was already on its way.

"I'll call you!"

She stood and watched the car drive away. He's gone she thought, I'll never see him again. How could he phone her? Her furnished apartment was a sublet; not listed under her name. And she couldn't remember his. --Baker?, Barnes? It had seemed so unimportant at the time.

She was still walking along Main St. He was The One, she thought. And I let him get away.

Very slowly, she began walking, walking toward home. Then she stopped. No she couldn't face going back to her dark little apartment right now. She turned around and reentered the park. The sun was low in the sky now, it was growing chilly.

Without knowing where she was going, she walked down the curving paths. Then she paused. Looking up she realized she had come back to the bench where they had first met. It was deserted--only a few people around now. Even the pigeons had gone home to roost for the night.

She sat down slowly, and wept. Wept at the thought of not seeing Steve again. She had had someone to love, and someone to love her for one afternoon. Just like everyone else. And then he was gone.

She would never be able to see Steve again! Never! Spring fever had struck her!

Again, she thought --'Spring was a time for lovers and sharing.' And she had no one.

By,
Fran Thompson

THE BOX

by

Carol Ackley

THE BOX

It was snowing outside. Everything looked distant and quiet. Yet, it seemed as though the life and death that had once thrived there would appear before my eyes any minute. I looked from the barn, where the tools still stood in their proper places, to the broken down wagon. I then saw the corral and the fields that looked as though they were just resting until spring. My mind wandered back to a night just like this when my family sat around the fire.

Grandfather Sheleck limped to his rocked chair and stared into the flames. Then he looked at the box on the mantle. Grandfather had always taken great care of the box, but he seemed to dislike it. He looked at the box with contempt.

"Grandfather, tell us about the box. You promised you would tell us the story."

All my brothers and sisters chimed in, pleading for the story.

"I suppose it's time you found out."

Everyone from Dan, the oldest, to Terry, the youngest crowded into a circle at Grandfather's feet.

"Many years ago," began Grandfather,"when people were just beginning to settle this land, your great, great, great, great grandparents, Tom and Jess saw this piece of land and decided to settle here. But when they arrived they found an old man in a cabin living here. The old man asked what they wanted. They told him they wanted the land and would like to buy it from him. But the old man refused and said they could stay the night and go the next day. Well, during the night a thief broke in and stabbed the old man. Tom and Jess found him and tried to care for him. The old man cursed them and said, "I'll haunt this place and one day kill off all of the Shelecks. But I won't do it soon. For years and years I'll kill one child in each family to remind you. Finally I'll kill off the whole family forever." Then the old man died. Tom and Jess buried the man. They took over the land and cared for it. It became the most beautiful place in the valley. Soon children were born and the curse long forgotten. Many happy days and nights passed and then the tragedy came. It was a cold and snowy night just like this when the first Sheleck died by the curse. Jess was sitting by the fire rocking and holding the baby. Suddenly the room grew cold and in front of her appeared the old man, white and bleeding from the stab wound. He said, "I've come to keep my promise." Jess screamed and Tom ran in. He grabbed Jess and the child knowing by the sight what was to occur. The ghost ran at them, stabbed the child, and disappeared into the cold night laughing. Jess cried and Tom tried to comfort her. The baby died and was buried under the old oak tree. One night as Tom and Jess went out to the grave, an old wooden box appeared. They heard the old man's voice. "In here is a drop of blood from that child. Every time I kill a child a drop of blood will appear in the box. As long as this box is never harmed the great massacre will not occur." Tom and Jess got the box and cared for it. Soon the children began to grow up and the story of the curse was told to them. The children got married. Time passed and Tom and Jess died. The box was given to the oldest member of the family. As soon as the new Sheleck families had children, one child in each family died just as the first one had. But the rest of the family went unharmed. This has happened year after year. The curse has been passed from generation to generation just as the box has been passed from oldest child to oldest child. You, my children, are the only Shelecks alive today and the curse has not yet occured in this family."

Grandfather then rose and turned toward the fire and the box.

"Why?" asked Dan, "does the curse keep going if Tom and Jess didn't really kill the old man?"

Grandfather turned and started to walk away and said, "I don't know, I just don't know."

We all looked at one another. Dad said, "You remember asking why Grandmother talked about Jeanne before she died and you asked who she was and no one would answer you? Well, I had one sister and two brothers. Your Uncle Ben and your Uncle George, as you know, died in an avalanche when they tried to leave the valley. Jeanne was my sister. One night after my brothers and I had gone to bed, we heard Mom screaming and we ran to see what was wrong. Mom sat on the floor holding the baby. We ran over and Jeanne had a knife wound in her. She was all bloody. My father sat looking stunned and not saying anything except, "She's dead, she's dead." That's what happened in our family. That same night my Dad's brothers and sisters all had one child killed in their families. You wonder what happened to the others in the family? They tried to leave the valley and were killed even though the curse had already occured in their families. Only your grandfather stayed."

All of us were scared as we should have been. We all knew that one of us was to die and that none of us could ever leave the valley.

I looked at the horrid box. I wondered how much blood was there. How many people in all had been killed for nothing?

Dad got the box down off the mantle. He told us all to come to him and look. In the box we could see many drops of blood on the satin lining. All of them looked as though they had just been dropped there. We all shuddered. Dad closed the box and put it back.

Time passed and the winter came. The horror of the story was dimmed in our young minds. Then one cold snowy night after everyone had said his goodnights and hopped off to bed, a scream from Mother chilled our souls as we ran to see what had happened. There was Mother holding the new baby who was dripping with blood. We all were too scared to move. The pain in our hearts was too great. My father doubled over. Grandfather suddenly dropped dead to the floor of a heart attack.

We buried them under the oak tree with the other Shelecks before them.

Three days passed after the funeral. Dad stood in front of the fire. He began to reach for the box. He got it and squeezed it. Suddenly he threw it into the fire and yelled, "Not another generation will go through this torture!"

We all sat waiting for the worst to happen, but nothing happened.

Eight days and nights passed before the plague of death began. Each night at eleven o'clock one child died of a knife wound. It wasn't a quick death. It was slow and painful. Within nine days I was the only child left. Then Mother died. Two days later Dad died. The next day I buried him beside the rest of the family.

Night came quickly. I stood by the fire, waiting for death. A month passed and nothing happened. I was 18 years old. I said I would never marry. I wasn't going to carry on the curse my father had watched all his family die to stop.

I decided I was going to leave the valley. I packed my belongings and started to leave. I kept waiting the whole way for something to happen. I couldn't understand why something hadn't happened. Why hadn't I died as I left the valley? As I looked down into the valley, I had the horrible urge to go back - like someone, was calling, but I went on.

Now here I am back in this God forsaken place. Here, after forty years have passed, I had to come back. As I look again at the place where all my ancestors had lived and died, I feel a terrible chill. There, covered with snow, is the oak where all the Shelecks have been buried. Look, I wonder what that is over there on Father's head stone? Why it's a box. It's the box that Father threw into the fire. Blood is running out of it.

"Sharon."

"What? Who is it?"

"It is I, the old man. I have come to end the curse. I have come to keep my promise."

"No. I didn't kill you. Tom and Jess didn't kill you either. It was a thief."

"No, that's what Tom said. He killed me. He came that night to beg me for the land because Jess loved it so. When I refused again, he stabbed me. When Jess heard me yell, she ran in and Tom sneaked around and acted as if he had just gotten there. Tom then yelled, "Thief," and shot out the door as though he'd seen someone. Jess tried to help, but because of Tom's lie I put the curse on the whole family. When I died Jess said now the land was theirs and suggested they should get my body outside the valley. That's when all pity left me. So now here's the knife that I was killed with and your ancestors were killed with."

"Ah-h-h-h! My side. Please help me. I'm dying. Please help--."

"Now the curse is ended."

"The Little Old Lady from Crystal Creek" was thought amusing but not very realistic. One student commented, "Would Mr. Cooper really say 'Hi, Mom!' to his mother? I got the impression that he was about thirty-five, and this greeting doesn't seem realistic to me."

Students commented that they liked the surprise ending.

The Little Old Lady From Crystal Creek

Art Gordon and I were trying to work on performance evaluation when Madge, my secretary, walked in.

"What's up, Madge?"

"Mr. Cooper, there's a woman here to apply for a file clerk's job." Madge walked over and laid the application on my desk.

"Good, I hope she's not one of those high school drop-outs we've been getting---" I stopped to look at the form. "Age fifty-five!" I roared. "What are we running here? A playground for old ladies?"

Then Art put his nose in. "Now, Bob, maybe she's a good worker. We can at least give her an interview."

"Sure, why not." I said. "Send her in, Madge."

She came shuffling into the office in a pre-World War I outfit with a purple hat with pink plastic flowers on it. She reminded me of my housekeeper, whose main hobby was running over stray cats in her yellow Packard.

"Hello, there." Her voice was almost a bellow.

"Uh. . .Mrs. Jumpstone?"

"Mable, please."

"Okay, Mable, this is Mr. Gordon, my associate. This is a very nice application. It says here that your home is Crystal Creek, California."

"That's right, young man, home of John and Mary Jackson." Art glanced up and snapped.

"You worked for ten years at State Farm? Why did you quit?" Art was always trying to catch someone off guard.

"It's the weather there, always raining and smoggy. I just couldn't stand it."

Art looked as if he wanted to hide.

"Uh. . .can you type?"

"Oh, heavens yes! Would you like to give me a test?"

"Yeah! Let's go find a typewriter." Art whispered in my ear.

"Maybe she can do ten words a minute." It turned out to be more like ninety.

Later that day we decided to hire that little old lady.

Two months later, Mable was the most important employee in the building. She announced all important benefits. People came for her advice, and, most important, she was the best secretary in the building.

One day Art sort of stumbled in. "What's the matter?" I asked.

"The cash mail." We received a lot of cash through the mail.

"Mable asked John for a lift to the bank and while he was stopped, Mable knocked him out and took the money and the car."

"You're kidding, Mable?"

"It's true."

I snapped my fingers. "Come on, the application!"

We looked under employees--gone, just as we had expected and in its place, a typewritten note--'I resign, Mable." During all this time she didn't sign one thing or leave any mark. We also checked on Crystal Creek, no such place.

All in all, the police were pretty understanding. They didn't even laugh when we told them about Mable.

I finally got home to my apartment and there was Mable sitting on my bed counting out the money, all $14,251.00 of it.

"Hi, Mom." I said.

Jane Beasley
Tenth Grade

SHORT STORY AND POETRY UNIT

Assignment sheet

1. Choose two short story writers and two poets. Using at least three reference sources for each, secure biographical information, organize this information, and write a short biographical sketch of each. Include a bibliography.

2. Read at least three short stories by each of the short story writers and five poems by each of the poets. Compare the short story writers as to point of view, plot, characterization, and theme. Compare the poets as to tone, figurative language, and sound devices.

3. Define the following terms:

   poetry
   ballad
   blank verse
   elegy
   epigram
   figure of speech
   imagination
   meter
   ode
   sonnet
   verse
   stanza
   haiku

   short story
   setting
   plot
   conflict
   climax
   characterization
   theme
   point-of-view
   style
   irony

4. What are the four kinds of conflict? the two types of characterization?

5. What is the difference between a type character and a developing character?

6. What are the six broad categories into which themes can be separated?

7. Define these figures of speech and give an original example of each.

   simile
   metaphor
   hyperbole
   personification
   Goldwynner
   oxymoron
   spoonerism
   malapropism
   meiosis

8. Define narrative, lyric, and dramatic poetry.

Debbie Mack

Comparison of Poetry

Tone:

Masefield - he employed a wide variety of tones. In "Burial Party," his tone is rather jovial, while the tone of "Fever Chills" is sympathetic. "Sea Fever" has a lofty, forceful tone, while "They Closed Her Eyes" is serious and solemn.

Nash - tone is comical, jovial, easy, friendly.

Subject:

Masefield - writes on a wide variety of subjects. Many of his poems are of the sea, ships, and sailors' lives. Others are of death and nature.

Nash - writes on every conceivable subject (and quite a few in conceivable ones.) He manages to find humor in almost anything.

Figurative Language:

Masefield - makes moderate use of figurative language. Of the poems I read, many contained metaphors, similes and personification.

Nash - uses a great deal of figurative language, especially similes.

Sound Devices:

Masefield - Most of his poems have a definite rhyme scheme, although some were written in blank verse. This poet makes much use of onomatopoeia, some examples of which are: "the mewing of the gulls," and "ripples lisp and purr." He also uses a great deal of alliteration, some examples of which are: "day's done," "spat straight," "rummy rit," swim the sea", and "right as rain."

Nash - All of his poems rhyme but they definitely lack rhythm (the great majority, that is). He uses alliteration a great deal.

Debbie Mack

Comparison of Short Stories

Point of View:

Saki - third person omniscient.

Chekhov - most are written from third person central character.

Type Plot:

Saki - stories lack conventional plot structure.

Chekhov - instead of plot, he tries to show the essence of a particuluar character's life, and through that, the typical nature of that life.

Method of Characterization:

Saki - uses indirect characterization. He portrays the characters through what they say, think, and how they act. Most are type characters.

Chekhov - uses indirect characterization. He portrays his characters by what they say and do. His characters are individual characters.

Theme:

Saki - his stories have humorous themes; they satirize the self-righteous and dull. He shows a flippant disgust for adults, but sympathy for children.

Chekhov - his stories have themes that would be classified as "the individual." Although his stories tell of life in the Russia of his time, they are really timeless. They reveal the depths and heights of essential human (and animal) nature.

Diane Marks

Comparison of Poetry

Tone:

Lord Byron wrote in a way which has powerful appeal for us; yet his best friends urged him to stop writing poems that give us some instruction and much delight.

Byron used a satire as a result of rage in several of his poems. But scattered among his early poems are quite a few pieces in which light, good-natured ridicule replaces a strong verbal attack. Byron himself wrote, "I intend to be a little quietly facetious about everything.'

Robert Frost writes with a lot of meaning because he has a lot to say. Even when he is fooling, there is still plenty of meaning in it. Frost has stated that the writing of a poem and the reading of it have this in common: they are both little voyages of discovery. He says that for him a poem begins in delight; and this delight is like the delight of discovery. This doesn't mean that the poems are all happy, or that the writing of poetry is simple. Frost believes that the delight lies in the doing. If there is no delight in the writer, there will be no delight in the reader. Eventhough his poetry ends in wisdom, he would like his poems to be read in delight.

Frost uses an informal tone.

Figurative Language:

In the writings of Lord Byron, there are several occurances of the similie, hyperbole, and personification.

Examples:

simile-

She walks in Beauty, like the night

hyperbole-

Or else this heavy heart will burst;

personification-

So the spirit bows before thee,

In the writings of Robert Frost, there occurs personification, similie, metaphor, and goldwyner .

Examples:

personification-

The blue's but a mist from the breath of the wind,

similie-

And hard to explain as a conjuror's trick.

metaphor-

And less than tan with which pickers are tanned.

goldwyner-

I saw no window but that was black.

Sound Devices:

The poetry of Lord Byron has a definite rhyme scheme. Alliteration is present, but I could find no evidence of onomatopoeia.

Example:

And the Midnight Moon is weaving 1
  Her bright chain o'er the deep; 2
Whose breast is gently heaving, 1
  As an infant's sleep: 2

Frost uses iambic pentameter as his means of beat. Alliteration is present and the use of onomatopoeia can be found.

Examples:

> When I see birches bend to left and right
>
> They click upon themselves

Diane Marks

Comparison of Short Stories

Point of View:

Most of Chekhov's stories are written in third person onmiscient. This means that the narrator knows the thoughts of all the characters in the story.

Most of O. Henry's stories are written in third person ordinary. The narrator tells the reader only what he perceives.

Type Plot:

In the short stories of Chekhow, he would gradually build up the action and at the end the action would be completed, sometimes without expectation. In some of his stories, he would let you figure out the result of the action.

In the short stories of O. Henry, the main climatical action would occur either in the middle or near the end of the story. His endings would end in very ironical ways. You would think that you knew how the story was to turn out but as a result you would be entirely surprised.

Method of Characterization:

Chekhow uses direct characterization. He tells how a certain character will act in a particular situation.

O. Henry uses indirect characterization. The character's appearance and how he acts in a particular situation are his main use of this form of characterization.

Theme:

Anton Chekhov uses social relationships which do not concentrate on economics and politics but put emphasis on relationships among persons in small groups. The focus is on emotional and personal factors. Focus is also on the individual whose themes deal with one or more persons. The individual's character, motivations, strengths, and weaknesses are scrutinized.

O. Henry uses the individual whose themes deal with one or more persons. The individual's character, motivations, strengths, and weaknesses are scrutinized. The theme is dependent on time. The stories could only occur in certain eras.

Patty Cooper

Comparisons of Poetry and Short Stories

T.S. Elliot - His poems deal with life in general and search for religous truth. They often rhyme, but in unconventional ways. He makes strong use of similes and metaphors.

Langston Hughes - His poems are direct, hard, and often almost painful. They have a strong rhythm making them easily adaptable to music. They strongly resemble blues style music. They are written in an extremely simple, informal and often ungrammatical style.

Richard Wright - His stories are often written from the first person point of view. He examines the character's mind in detail. His characterizations develop indirectly, largely from the character's thoughts. Since his stories deal largely with racial problems, the most common conflict is social.

J.D. Salinger - I like Salinger's stories because they have no obvious "beginning" and "end". The characterization is indirect. His characters are very realistic and seem to be real people with complex personalities. Many (most) of his stories are told in the first person minor.

The following papers are critical essays written about the short story, Shredni Vashtar by Saki.

"He has a choice of words, a
"way of putting things" which
is as inevitably his own
vintage ..."

A.A. Milne

H. H. Munro, who used the pen name Saki, wrote the story "Sredni Vashtar." It is as unique as the author himself. Saki used words in a way that was truly his character. He expressed ideas in his own way. This can be illustrated in the following lines. "She might have been dimly aware that thwarting him "for his good" was a duty which she did not find particularly irksome ... "In otherwords, she hated the child, but she didn't want to make it so obvious. This passage was referring to Mrs. DeRopp and how she felt about Conradin.

"The doctor was silky and effete, and counted for little, but his opinion was endorsed by Mrs. DeRopp, who counted for nearly everything." Perhaps Mrs. DeRopp thought the doctor to be low in the social level, but yet she wasn't foolish enough to deny the diagnosis of the doctor. Mrs. DeRopp probably was one of these "high society" women that felt that they are capable of solving the world's problems with a flick of their finger.

"She represented those three - fifths of the world that are necessary and disagreeable and real; and other two - fifths, in perpetual antagonism to the foregoing, were summed up in himself and his imagination."

Three fifths of Conradin's life seemed to be dominated by a selfish old lady while the remaining life was full of what he did with his abilities and talents and what he allowed his imagination to perceive. Saki used his "way with owrds" as he divided Conradin's life in this prsportion.

"And while they debated the matter among themselves, Conradin made himself another piece of toast." Saki used a way of expressing the death of the guardian as just something that merely happened. Usually in a story when death sccurs, there is a big scene, but in "Sredni Vashtar" it just seemed to happen and you had little pity for the guardian at all.

Diane Marks

Grade 10

"There are certain writers ... who never shake off the burden of their childhood."

The character Conradin is a near perfect likeness of Saki himself. Both were left in the care of guardians who fancied they knew the best procedures for the boys' upbringing. Actually their disciplinary measures did much more harm than good. So much harm, in fact, as to permanently blight the boys' childhoods.

The fictional Mrs. DeRopp, Conradin's "respectable" cousin and guardian, and the strict, spinster Aunt Augusta, Saki's despicable aunt, would have been perfect companions. Both believed in the old adage: "spare the rod and spoil the child," and for some unaccountable reason, they believed that the less freedom a boy had, the better off he was. And so, one can see that the natures of these two women are very much alike; and one can better understand why Saki and Conradin were wont to despise them with all their being, and to seek some sort of defense or revenge.

Perhaps, through the characters in his short stories, Saki has struck out at old Aunt Augusta. His characters may seem heartless or unfeeling, but they are only being defensive. Saki has certainly well-armed all of them against the Aunt Augusta's way of life.

Through Conradin's exploits over Mrs. DeRopp, Saki is, in some self-satisfying way, victorious over his own aunt. It is almost as if he were sitting back enjoying the show while he watches Conradin finish off Mrs. DeRopp (in Saki's eyes, Aunt Augusta).

Sredni Vashtar becomes Conradin's means to an end, his cousin's end, that is. Saki's grim account of Conradin's devoted worship of Sredni Vashtar shows one the godly regard in which Conradin holds the ferret. When Conradin prays that the ferret will destroy Mrs. DeRopp, somehow it is Saki's prayer, too. He is counting on the ferret carrying out his mission just as much as the boy Conradin.

When Sredni Vashtar grants their wish, both Mrs. DeRopp and Aunt Augusta have been vanquished.

Debbie March
English
Per. 3

Saki's method of writing includes making the conclusion satisfying to at least one character, while the others aren't content or are in the dark. A good example of this is in "Sredni Vashtar." Conradin is silently happy about the death of his guardian. The maid and Mrs. DeRopp's friends did not know Conradin hated her.

The author builds his story on the everyday life of Conradin; his dislike of his guardian because of the way she treated him. I think it is slightly suggested that the restrictions placed on Conradin affected his health. Mrs. DeRopp seemed to want to irritate him. Examples of this are: the fruit trees planted out of his reach even though they didn't produce enough to market, and toast which was usually forbidden to him. These didn't hurt him as much as having his pet hen taken away. It seemed that Mrs. DeRopp did this to take away Conradin's only friend and to make life duller for him. She used the excuse that he spent too much time in the tool shed with his hen.

Conradin was a physically weak, ill boy, but mentally he had a great imagination. This probably kept him alive and didn't allow him to submit to his guardian.

A great part of his imagination derived from the ferret which a friend had sold him. For here was a god, an idol he could worship. To Conradin, the ferret opposed the woman as he referred privately to his guardian. It conflicted with her religion. the authority she had over him, and the strict rules placed on him.

Conradin gave the ferret a great name, Sredni Vashtar. He worshipped him every Thursday setting red flowers before him. Once when the woman had a toothache for three days, Conradin, sure that his god had done this for him, stole nutmeg and had a festival for Sredni Vashtar. In return, Conradin asked, "Do one thing for me, Sredni Vashtar."

Mrs. DeRopp had noticed the frequent visits to the tool shed had not stopped. She believed this was bad for Conradin's health and searching the tool shed found the locked hutch which housed the ferret. Not knowing what was in store for her, she made the boy give her the key. Thinking his pet was a guinea pig, she decided to clean it out and get rid of his beloved friend.

Conradin waited at his wondow sure the ferret was doomed. He sang his hymn about Sredni Vashtar expecting the woman to appear in triumph. But to his astonishment his god came out the victor.

Even though grim horror hits the reader, a sense of happiness for the confined, lonely boy is felt. The reader knows the death of Mrs. DeRopp is partly justified because of her cruel treatment to Conradin. Not much sorrow is felt for Mrs. DeRopp.

In this story Conradin is the one who is content in the end while the maid and investigators are in the dark. They know nothing of Conradin's hate for his guardian or what he wished or the god he asked help from.

Saki writes as if the death was fortunate, yet adds a hint of it being terrible. Indeed, it was fortunate for Conradin even though he shouldn't have thought of her death as a joke.

Glida Hendriks
3rd Period English
Mrs. Stallcup

Conradin's World

"Sredni Vastar" is a sickening story about a sad and doomed boy, Conradin. The story I did not particularly like, not because of the style, plot, or any of these things, but because of the feeling it left in my stomach.

The quiet horror presented in this story is because of the boy's thoughts, his world, and knowing he has no future. The surroundings of Conradin, indeed, tend to make this a believable world.

If there were one word to describe Conradins World, it would be the word "sad". His grief was caused by his environment, and Mrs. DeRopp seemed to be a major part of that environment. The story says that she represented "those three fifths of the world that are necessary and disagreeable and real". We can notice from this that the reality in his life was what he disliked. Thus, it is easy to see that he was dissatisfied with life. The other two fifths of his life, which was his imagination, was the only thing he could find happiness in.

Now, back to Mrs. DeRopp. All she had to offer Conradin was a world of restrictions and instructions. He needed a little love, knowing his fate.

I think the hen played an important role in Conradin's life. The hen represented a friend, someone to be trusted, loved, and cared for. The hen was dependent on him. This gave him a feeling of responsibility, possible the only one he had. His atitude toward life was again revealed when the hen was taken away. He didn't seem to care, and had lost all sense of values.

When the things that are most important in one's life are repudiated, life becomes worthless. As the story progresses, his life seemed more and more worthless.

Conradin's religion revealed something of his character. The worship of the strong, domineering polecat - Ferret represented Conradin's need for some to look up to. He could not look up to Mrs. DeRopp because of what she was to him, nor to her God because it was something that "the woman" worshipped. He wanted a god of his own, thus signifying his need for guidance and love.

The most important part of Conradin was his imagination. All the good from the story came from his imagination. He imagined the hen was his true friend. His imagination permitted the small beast to be a god. I have no doubt that he imagined that he would soon surely die.

Greg Fuller

In my opinion, Conradin was a little brat who had no concern far anyone but himself. He had his own world to his own self, not caring for anyone else. He just wanted to see that he had a sort of revenge.

Conradin hated Mrs. DeRopp with all his heart, and hoped for some type of revenge in the end. Maybe he needed to be locked in his room with no friends or visitors. Maybe he knew he had five years to live, and he was going to be as mean and spiteful as he could while he had life in him.

Mrs. DeRopp wanted only the best for him. He resented this in a way, because he didn't get to do everything he wanted to do. He escaped whenever he could to his hide - away in the old tool shed. He worshiped his own god - the ferret. This is another thing that makes Conradin seem a little crazy and mean. He had no sense of judgement at all in matters. He tried to live his own life outside the life of the people around him.

Mrs. DeRopp found that there was a chicken in the old tool shed as a reason for his many trips to the shed. Mrs. DeRopp had no knowledge of the ferret as Conradin had hoped. He wanted the ferret to harm her or scare her to death. But, instead it killed her. Mrs. DeRopp's horrifying screams had no effect on Conradin at all. The maid and the other people were horrified when they heard the screams and saw the ferret emerge victorious. Conradin actually enjoyed the death of Mrs. DeRopp. He could have planned her death with the ferret to some extend. Maybe he had hoped she would be killed because of the strict ways she treated him.

Mrs. DrRopp could have helped Conradin by giving him some freedom. But she limited him to the things she thought best for him. But this was apparently the worst she could do for him and his personality. Conradin had a hate that grew to the want for Mrs. DeRopp to die. Finally as though the ferret knew Conradin's wish, Mrs. DeRopp was attacked and killed by his small god.

Randy Bice

The Plot of Saki

The plot of "Sredni Vashtar" is the type that everyone enjoys reading. It is easy to follow and yet still leaves questions in your mind so that you can not predict ahead of time how things are going to turn out.

H. H. Munro or Saki begins the story by giving us a short characterization of Conradin and Mrs. DeRopp, Conradin's cousin. This characterization gives us a jump into the conflict of the story. We find that Conradin, a boy of ten years who is about to die, is constantly watched and restricted. He hates his cousin and feels certain she hates him and thus enjoys every time she has to correct him.

Another part of the plot is Conradin's worship of a polecat- ferret, Sredni Vashtar. Conradin's only escape from his cousin's dreary reproaches was his imagination. Through his imagination he took himself through different times with may different people. The place where his imatination reached its greatest height was in an old tool - shed. Here these many people stayed along with the only two things in the world he loved, his hen and Sredni Vashtar. Because of his cousin's great "care" of him, Conradin didn't have much of anything to do. So he and his imagination along with his hate turned Mrs. DeRopp into the "Woman," an enemy of his god Sredni Vashtar.

As time passed, the hen and Sredni Vashtar became a greater and greater part in Conradin's secret life. Rituals were performed to his god and his one prayer was answered.

When Mrs. DeRopp found Conradin spending so much time in the tool shed, she decided it would be better to get rid of the hen so he wouldn't have an excuse to stay in the damp air.

When this feat was accomplished and Conradin's heart broken, the hate of his cousin grew to its height.

When Conradin still visited the shed to see his hidden god, Mrs. DeRopp decided she was going to find out why he still went.

At this point in the story there is a sense of expectation. We're sure something is going to happen. This is where we realize how easily we have been swept into the situation ahd how we have followed the events with eager anticipation. This unique characteristic of Saki's plot makes the plot almost believable in our subconscious mind.

When Mrs. DeRopp goes to look in the shed, we are taken back into mind of Conradin. The climax is suspended in time while we feel the terror of what he hopes will happen. As time passes in the story, Conradin's hopes are built up more and more and are finally triumphant as the "yellow and brown beast, with eyes a - blink at the waning daylight" crept out of the shed and then slowly out of sight.

The end of the story leaves us with many questions as to what exactly happened to Mrs. DeRopp, even though we really don't feel sorry for her. This is surrounded by the unperturbed way Conradin takes the whole situation. The air in which the story ends intensifies the climax and its outcome.

All these elements put together creates the unforgetable plot of Saki.

SAKI'S REVENGE

> "Munro's characters cannot disguise, in spite of the glint and the sparkle, the loneliness of the Barnstople years - they are quick to hurt before they can be hurt."
>
> Graham Greene

Hector Hugo Munro, who used the pen name Saki, reveals an interesting parallel between the characters in "Sredni Vashtar" and the people and experiences in his childhood. After the death of Munro's mother, he was raised by his Aunt Augusta, who was quite capable of making a childs' life miserable.

Mrs. De Ropp, Conradins' cousin and guardian, was in his eyes, "those three-fifths of the world that are necessary and disagreeable and real, and the other two-fifths is in perpetual antagonism to the foregoing." He regarded her as an unclean thing not to be touched. Her religion also was repulsive to him, and his worship of Sredni Vashtar was to him a much more sincere, pure worship. It is quite reasonable to belive that these traits were possesed by Saki's own Aunt Augusta.

He also described Mrs. De Ropp as "the ground on which he based and detested all respectability." Such forceful words could only have come from a person who had been aquainted with someone like this.

Seeing the parallel between Mrs. De Ropp and Munro's Aunt Augusta, it could quite naturally be supposed that Munro fitted himself in the character of Conradin.

Conradin was engaged in a cold war with Mrs. De Ropp. He never resisted her physically, but mentally he rejected everything about her. Even when she got rid of his Houdan hen and threatened to get rid of his ferret, he did nothing except to ask Sredni Vashtar for revenge. Munro might have regarded his aunt with the same coldness and non-violence unviolent nature.

Conradin's prayer was answered when Mrs. De Ropp was killed by his god. He was now happy, free, and unoppressed. Saki, through the characters in "Sredni Vashtar" had realized his revenge over Aunt Augusta.

Jaye Pruett

Sredni Vashtar

I do not believe Saki's short story "Sredni Vashtar" is a very good story. The way he presents the story does not seem to involve the reader very much. For instance, when I read the story, I didn't really care how it turned out because it didn't urge me to become involved. He does not supply enough examples of cruel treatment by Conradin's guardian to make you want him to get his wish of murdering her. And on the other hand, he does not bring you to think Conradin wrong or to think him mentally disturbed. The story seems completely too contraversial to me. It failed to keep you interested enough to make you think about it until you could see through it. Maybe Conradin was mentally disturbed or maybe he was treated cruelly enough to get you to feel him right in wanting his guardian's death. It seems it could have been taken either way easily, thus presenting different feelings and points-of-view. If the author was trying to present a certain idea or moral he has failed to make it clear. He should have led you to be either pleased or disgusted by the guardian's death, not in indecision. Since the story leaves you undecided you seem to have profited nothing from reading it. Also, the story is too general and seems to lack excitement which could be put in. The story also seems a little hard to believe in some respects. Many children who are lonely do take to animals for companionship, but few worship them as an actual god and form their own religion around them. And that Canradin would pray to this animal is very strange. Most children of this age know little of idol worship, or would be capable of making and learning a chant. The story is too unreal. The plot is conveyed in a very meloncholy manner, creating very little interest. This helped to slight the horror aspect in the last of the story. Saki's characterization is kind of vague also. The characterization is conveyed by description and actions, but is not very clear. More details and actions of the characters should have been given. These are some aspects of the story I believe need improving.

Ricky Edwards

Saki's Characters

Saki's characters are completely and insanely unique. They each demonstrate one particular trait to a horrifying extent.

We are made suffocatingly aware of Mrs. DeRopp's dominance. Although we are not told exactly what Conradin is dying of, we vaguely suppose that he is dying because Mrs. DeRopp subconsciously wishes it so and she "counted for nearly everything."

She considers herself a Christian ("The Woman indulged in religion once a week..."), yet finds an unadmitted sadistic pleasute in depriving Conradin "for his good." Perhaps Conradin's worship of Sredni Vastar is not only an attempt at belonging and loving, but also another rejection of Mrs. DeRopp and a form of a revenge.

In Mrs. DeRopp's one expression of human emotion--her offering of the toast at tea--Conradin has another chance to reject her.

Mrs. DeRopp's thwarting of Conradin cannot compare to his hatred of her. He is delighted at Mrs. DeRopp's toothache and uses the opportunity for a three-day festival.

We cannot be sure exactly what Conradin wanted Sredni Vashtar to do to Mrs. DeRopp, but his final acceptance and enjoyment of the toast shows that he is well satisfied.

We are left to wonder, however, who is insane--Conradin? Mrs. DeRopp? Saki? Or perhaps me?

Pat Cooper
Tenth Grade
Austin High School

Angela Pardee

Expository Theme: Sredni Vashtar

"Sredni Vashtar went forth,
His thoughts were red thoughts and
his teeth were white.
His enemies called for peace, but he
brought them death.
Srendni Vashtar the Beautiful."

The paean sung by Conradin describes his philosophy about life. Although he is singing about Sredni Vashtar, he is explaining his own actions during the story.

The reason he admired this beast so much was that it had his characteristics. It became a god to him, therefore enforcing his very weaknesses. Being cruel to someone before they are cruel to him became a way of life and means of existence for him.

For his feeling of hate towards mankind, the beast seemed a form of revenge.

In the first paragraph, it is stated that Conradin only has five years to live. That gives him a limited time to seek revenge to the world he is sure will harm him.

In the second paragraph, his hate for Mrs. DeRopp is very clearly defined.

In the third paragraph, his god appears. His fear of the ferret is made clear. His unusual care for this beast is because of the danger it offers. This danger is what Conradin admires so much. The danger he wishes was his is caged behind bars in a tool shed.

Anything that is not respectable is admired by Conradin. In the fourth paragraph, this point is accented. Mrs. DeRopp, to him, is the symbol of all honorable doings. The reader begins to realize that Conradin has a very immature moral character. When cruel acts enter into the story, there is no surprize.

The fact that Mrs. DeRopp expects to find guinea pigs in the tool shed is a symbol of the peace she is searching for, as described in the paean.

"But he brought them death" sums up the climax. This, the dream of Conradin, becomes a reality. He sees the revenge he wants for his aunt in the killing of his cousin.

Saki has a special talent for using symbolism. For the reader, this helps greatly to get the true meaning of the story. In Conradin's mind the beast was "Srendni Vashtar the Beautiful".

Friendship Loss

When we were young, we use to romp,
through trails we made together,
We'd find the craziest things we could
And keep them all forever.

We's climb the highest trees around
to peek into a nest,
We did so many other things
it's hard to name the rest.

But now the years have slipped away
Our roads they never cross
Because the colors of our skin
have caused a friendship loss.

Donna Burnette

WHAT IS LIFE?

What is life, but the understanding of the soul?

Is it a state of being, within men's minds,
Or is it greed, which makes them blind?

Is it the story of loving hearts,
The story of hate, tearing men apart?

Is it a sky full of emptiness, signless and free?

Is it something tangible, that men can grasp and see?

To ask all these questions, Oh we should be so bold!

For life is that which makes men old.

Charles B. Stone

A DOLL'S HOUSE

DAVID COPPERFIELD

A TALE OF TWO CITIES

MOBY DICK

ANNA KARENINA

TREASURE ISLAND

Drawing from the above films that you have seen, develop a composition using one of the following topics:

1. Which is stronger--love or hate?
2. Discuss choices made by three characters. Tell why you think they made these decisions. Include the results of their decisions.
3. Discuss the ending of at least two films. Are the good rewarded and the evil punished? How would you change the endings if you could?
4. Life will and must go on in spite of personal tragedy.
5. If he could have seen himself as you saw him, which character (s) might have made changes?
6. What incident would you most be likely to tell if this film (or films) were to come up in conversation? (At least two films).
7. Discuss a character who is both admirable and pitiful.
8. Discuss the character that you feel that you have most in common with. Be complete.
9. Every man and woman has to decide many times whether or not to become involved with others and their problems. Explain the approaches taken by at least three of the writers you have read and give your reaction to them.

A Tale of Two Cities

Discussion questions:

1. Is love really stronger than hate? Prove your position by examples from the novel.

2. Describe the conflict between duty and desire or between honor and dishonor as it is revealed in the novel.

3. Discuss choices made by three characters and tell why you think they made these choices.

4. Suppose

    a. How would Dickens have brought the story to a dramatic close if Lucy had chosen Carton over Darnay?

    b. What if Dr. Manette's record of the reasons for his imprisonment had never been found?

    c. What might have happened afterward if Darnay had been executed?

    d. If Gabelle's note had never arrive in England, how else might the Defarges have lured Darnay back to France?

    e. What might have happened if Miss Pross had been killed by Madam Defarge?

    f. What if Darnay had recovered consciousness before he was spirited out of the prison.

    g. What if Jerry Cruncher had never found an empty coffin?

5. Relate the universal paradox "evil generates good" to the novel.

6. Relate the word resurrection to the novel in every way you can.

David Copperfield

When you complete the reading of the novel, you are to do as many of the following as you have time.

1. Write answers to the questions in folder Number 1. Return question sheet to folder.
2. Identify the speaker of the quotations in folder Number 2. Write the answers on your own paper and replace the quotations sheet in the folder.
3. Show how David Copperfield is the story of the betrayal of friendship and love and trust in a written discussion. Relate this theme to as many characters and incidents as you can.
4. Discuss the use of contrasts in this novel; for example,
   Mr. Creakle's School vs. Dr. Strong's
   Dora and Agnes as wives
   Steerforth vs. Ham
   Mrs. Steerforth vs. Mr. Peggotty
5. Comment on the autobiographical elements in David Copperfield. In order to do this you will have to look up the life of Dickens in an encyclopedia or author reference book.
6. Discuss Dickens' humor in David Copperfield; for example,
   humor of personality, chiefly in Mr. and Mrs. McCawler, but also in Mr. Dick, Betsy trotwood, and Tommy Waddles
   humor of exaggeration (caricature), Dr. Chillip, Barkis

DAVID COPPERFIELD

I. How do you like the ending of this story? Are the good rewarded and the evil punished?

II. It has been said that in a Dickens novel there are always several stories. What separate stories can you identify in David Copperfield?

III. Many characters in Dicken's novels make repeated use of remarks which are characteristic of them. Name five characters together with their identifying remarks.

IV. Below is a list of features that appear with notable frequency in the novels of Charles Dickens and are found in David Copperfield. By mentioning specific details, show how each of these features is used in this novel. Use this opportunity to show your knowledge and appreciation of the story.

1. A child or a young lady in distrss, usually early in the story.
2. A horrible, grotescue character, playing the part of the villain, usually getting someone under his power
3. A humorous character, usually one very pompous in manner and speech
4. A character whose mentality is not normal
5. A man and his sister or sisters, playing a significant part in the story
6. A love affair between characters of unequal social rank; for example, a servant in love with his mater's daughter
7. An animal which figures prominently in the story
8. Rainy or stormy nights as the setting for important happenings.
9. A prison from the inside
10. A death scene, usually made as pathetic as possible
11. A realistic description of a journey by coach

Notice the names Dickens gives people: Murdstone has associations with murder and stone suggests hardness, firmness, heartlessness, etc.

Notice that when David receives the news of his mother's death, he is truly broken-hearted, and yet is aware of the sense of dignity and importance he has among the other boys at school.

Have you had such objective and subjective feelings at the same time? Do you believe it possible? One might assume it is essential for a writer, such as Dickens was, and David Copperfield becomes. Another instance of this double awareness is shown in the scene at the tailor shop, where David feels intense grief and at the same time is aware that the hammer he hears is making his mother's coffin, and that Omer's daughter is romancing with Jorman, the carpenter. It is part of the awarness that life must and will on in spite of any personal tragedy.

COMPOSITION

Which is stronger - love or hate? This is a question that draws a great deal of discussion. People most likely vary in their answers. In my opinion, love is stronger than hate. Love is represented by peace. Hate is represented by war. As I can see it, there never was a bad peace or a good war.

In reference to the movies we saw, one incident which shows love is stronger than hate was that of Anna Karenina's case. As I recall, she was faced with the choice to leave her husband and marry the soldier she was in love with or to stay with her husband, whom she hated. What made the decision difficult was the point that if she left her husband, she would also have to leave her son, whom she loved. So then she was faced with the problem of which love was the stronger - the love she had for the soldier or the love she had for her son. This aspect cannot be really judged. Let's look at this from another angle. If she left her husband it would be because of the love she had for the soldier. If she stayed with her husband, it would be because of the love she had for her son. So either decision Anna made would be because of love. Hate had little to do in her making a decision. Therefore love is stronger than hate.

Another occurrence in one of the movies we saw that proves love is stronger than hate was that of Sydney Carton in Charles Dickens, A Tale of Two Cities. Carton posed as another man, Charles Darnary, and died in his place. Carton took Darnary's position because of the love he had for him. He gave his life for something he loved. As he said before he died - "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known."

Many people would give their lives for something they love, but would they give their lives for something they hate? I think not. Love is stronger than death for death can not kill what never dies.

In personal life, I give my attention and care for those I love rather than those I hate. This aspect in itself shows that love is stronger than hate.

Love is the only light on life's dark cloud. It is the morning and the evening star. It is the sunrise and the sunset. It is the mother of art, the inspiration of a poet, pacificator, and patriot. It is the special feeling deep in every heart. It is the tears people shed for one another. It fills the world with melody, for music is the voice of love. Love is the life of the flower - the heart - and without that sacred passion, we are less than beasts; but with it, we are gods and earth is heaven.

Randy Wright
Grade 10

Which is Stronger ... Love or Hate

A character which illustrates the question. Which is Stronger ... Love or Hate, rather well is Mrs. Clara Copperfield. After her husband dies she is left alone with her only child, David. While she is unmarried, she does some thinking as to whether she will remarry again when her child gets old enough to where he misses having a father. As David grows older, he does not miss having a father and would rather gone as he is. But his mother would rather remarry. She does, and the man she marries is a pityless and strict man. His name is Murdstone. I believe he has a deep resistance to all children as he never was kind to Davy.

Murdstone was always looking for faults in Davy and his work, and this made Davy terribly nervous. Davy could not do his lessons because of this. Murdstone would beat him when he messed up. Davy's mother could see what this treatment was doing to him and tried to keep Murdstone from behaving thus. He would not listen to her. Everytime he beat Davy, she would become emotionally upset. Finally, Murdstone's hate for Davy won out over her love for him, and she became so spiritually weak, she died. Her death aroused Davy to have more hate for Murdstone.

In this case I believe hate was stronger than love.

Tommy Mullican
Grade 9

The character whom I chose to discuss because of his being both pitiful and admirable is Captain Ahab, from the novel Moby Dick.

Captain Ahab was a "mean ole goat" who seems to have all of life's misfortunes taken out on him. It seems that he lost his leg to an enchanted white whale and from then after devoted his whole life toward the catching and killing of this monster of maddness.

Captain Ahab was a man of courage and determination. These are admirable characteristics among men.

His hatred toward the white whale and compulsion to see it dead, drove him to total madness, until day by day, little by little, this once brilliant mind was eaten away by the ruthless disease of hate, until he had no thought for his own life or that of his crew.

It is truely a pitful sight to see a man with such great leadership abilities like Captain Ahab's completely destroyed by hate.

Brad Mooney
Grade 9

When a person reads a book or sees a film., what incident usually sticks in his mind? The events from a film or book that I remember most are the ones which stand out or shock me. The events I remember arouse my feelings and emotions.

In the movie David Copperfield little, innocent David tries hard to get his lessons, but because of pressure from his step-father, he fails. His enraged step-father takes David to his room and beats him unmercifully. The incident stands out because it is so violent and cruel. The incident arouses one's emotions. It makes a person mad to think that anyone could be so unjust towards such a good little boy. This stays in my mind because it makes me mad or, should I say, furious! People remember violent and cruel things because they are so obvious.

If the play, A Doll's House, came up in a conversation I think the incident that I would talk about would be the one where Nora's husband finds out about her forging the note. In this scene Tor blows up. He yells and threatens Nora with rediculous and cruel things. This scene comes to my mind first because it is the climax of the story, and it determines the end. In this incident Tor destroys all of Nora's illusions of a happy home, happy husband, and happy wife. He destroys all of Nora's pride which she had because she had saved his life. Tor also shows his real self in this part. We now realize that deep inside he is a selfish fake. The incident itself, taken in physical form, stays with me because of the harshness and cruelness in it. It is strong and dramatic.

While in a conversation about A Tale of Two Cities I'm sure the incident, where Charles Darney's uncle runs over the little boy, would be brought up. This uncle of Charles Darney is an almost unbelievable character.

This ruthless, inhumane man goes through the crowded street of a city in a speeding horse and carriage. A small boy dosen't move quickly enough and is killed by the moving carriage. The high and mighty man steps from the carriage and says the boy should have known better and that it was the boy's fault for getting run over. This arouses the madness and hatred in anyone who sees it. The scene is so violent and inhumane that it seems almost unreal. A person thinks and debates on the incident. It stayed with me for this reason.

The dramatic and emotional incidents in books and films usually are noticed more and are remembered by the reader and viewer. The violent and extradionary is brought up in converstation because it is interesting and can be talked about easily.

Karen Fenner
Grade 9

Decisions

Would you make another choice if you could forsee the outcome of your decision? Most people would stick with their original decision although it might not be the best one. Decisions can bring happiness or they can be regretted causing much unhappiness.

In the tragedy, Anna Karenina, a character regretted her decision enough to take her life. The decision to leave her husband and young son brought Anna much unhappiness. She expected a new and better life with Count Vronsky, who loved her. Although he loved her, he regretted their decision. This brought her more unhappiness. Because her world became so very lare and dreary, she didn't want to live. She committed suicide.

In the movie, A Tale of Two Cities, Sidney Carton made a very important decision.

In making his decision he was dealing with his very life. He saw himself as a worthless drunk who would never amount to anything. His love for Lucy influenced his decision. Sidney knew that Lucy could never love anyone with such a forceful habit. The only way he could retain his self - respect was to die at the guillotine in place of Charles Darney the person Lucy loved most in the world. He died with the satisfaction knowing that he had done one decent thing in his life. I don't think Sidney Carton regreted his decision for one moment.

Nora's decision to leave her husband, in the film, A Doll's House, was not regretted by Nora, but it brought her much unhappiness. Nora's illusions about her home and herself were shattered by an unexpected turn of events in her life.

She finally realized that she was a unique person and that to respect herself she must discover who she really was. To accomplish this she had to leave her husband because of his tyrannical personality. Leaving her husband, her children and her comfortable home wouldn't be easy nor would she be happy, but she knew she must leave or never know who she really was.

I have tried to summarize three people's decisions. I think only Anna would have made another choice if she had another chance. The other two would have stuck with their decisions. They would never have been content and self-satisfied if they had made a different decision.

Lynn Smith
Grade 9

Every day a person is faced with a series of choices. Many of them are simple and unimportant, many are complicated and have long - lasting effects. Often one is not aware of the significance of these decisions.

Nora was such a person. She was naive, pampered and very unrealistic in her attitude toward life. When the doctor told her that Tor, her husband, would die if he did not have a vacation in a warm climate, to obtain the necessary funds, Nora forged her rich father's name as a co-signer to a note. She rationalized that she was doing this to save Tor's life. In reality, she was insecure of his love for her. Her motive was to obligate Tor for later years when she was afraid that she would be unattractive to him.

Nora's decision of deceit resulted in blackmail, the shattering destruction of her marriage, and the loss of her children. She went on living in her unhappiness, but outside her "Doll's House." On the other hand, Sydney Carton in A Tale of Two Cities gave his life in a deed of deceit. He was a brilliant man, living in a manner unworthy of his abilities, underestimating his worth.

From the first, Sydney was in love with Lucie Manette. He told her once that he would do anything for her - even risk his life. When Lucie's husband, Charles Darnay, was put into prison and sentenced to death on the guillotine Sydney conjoured up a plan to get Charles out of prison and out of France. Making his plan work involved Sydney's taking Charles' place. Sydney was able to do this because of their likeness in physical appearance.

Sydney met his death with these words: "It is a far, far better thing that I do than I have ever done; it is a far, far better rest that I go to than I have ever known." He lived small; he died great.

Anna Karenina made a foolish and self - centered decision. In leaving her husband and child, she was thinking only of herself and her own pleasures. Unfortunatley for Anna, the man of her affections proved equally selfish. When his moment of decision came, he chose his career rather than Anna's love. With her love rejected, there was nothing left for Anna but self-destruction.

Decision - making is a difficult part of life. Accepting the consequences - good or bad - is a mark of maturity.

Nell Wallace Clem
Grade 9

Choices Made by Three Characters

Three characters who made important choices were Nora in in A Doll's House, Captain Ahab in Moby Dick, and Anna in Anna Karentina. Each of these people made drastic decisions which changed their lives very much.

Nora, in A Doll's House, found herself very much disillusioned about her husband and her way of life. After she found out Tor cared more about his image to the people and about his money, she decided she couldn't live with herself in the same house with him. So, with a final slam of the door, Nora left Tor to find a life for herself.

The desire for revenge brought about the decision of Captain Ahab to hunt down Moby Dick and try to destroy him. He got his hate from the time he lost a leg because of Moby Dick. After enlisting the aid of a whaling ship, the search began. After many months Moby Dick was found, but in the battle that followed, the ship was destroyed and all the members of the crew except one were killed.

Anna, in Anna Karentina also made a poor and costly decision. She met a man whom she thought she loved more than her husband and family, so after much thought she decided to leave her family. Everything seemed okay for a while, but Anna wished to see her little boy, and the man longed for his career in the military. An arguement ensued and they split up. The man got back into the army, but Anna's former husband would not take her back and refused to let her see her son. She was so heartbroken she threw herself in front of a speeding train.

These three people; Nora, Captain Ahab, and Anna, if given another chance, would probably make different decisions.

James West
Grade 9

DRAMA UNIT

The concentration on this unit for the gifted students was as follows:

Julius Caesar	William Shakespeare
A Doll's House	Henrik Ibsen
The Miracle Worker	William Gibson

Objectives

The primary objectives for the unit were for the students to learn

(1) A brief history of drama as a literary form
(2) The elements of the stage as a means of communication
(3) Terminology used in dramatics
(4) To analyze literary characters as to their actions, decisions made, effect on other characters, their physical and moral strengths and weaknesses.

PROJECTS

Choose 1 of the following questions as a basis for writing your project. This is a long-range assignment, therefore, good planning and thorough development will be expected. The project will be evaluated on the basis of content, organization, thoroughness in developing the topic chosen, and neatness.

The project will be due on Novemeber 6 1969. Any work turned in after that date will be penalized as late.

All papers should be in a folder, stapled or some suitable method other than loose pages. All must be in ink or typewritten.

TOPICS

1. Analyze Julius Caesar as a man and as a leader. Do audiences generally have sympathy for him when he is murdered? What details from the play support your opinion?
2. In an essay discuss the women of the play, Portia and Calpurnia. What specific traits do they reveal. What, if any, effect do they have on the action? What is their importance to the play as a whole?
3. Compare the speeches of Antony and Brutus. How does each character appeal to the mob after the assassination of Caesar? Does either orator really put the issue honestly? Antony's speech is in poetry; Brutus' is in prose. What might be a reason for his contrast?
4. Compare and contrast Brutus and Cassius. Evaluate their decisions made in the play. How do they differ in their philosophy? Using details from the play as evidence, which is the more believable character?
5. Show how the saying "Power corrupts, and absolute power corrupts absolutely" may be applied to this play.
6. Who is the real hero of this play? Use as many details from the play as possible to support your answer. What heroic qualities does he possess? Does he have any flaws?

An Essay On Calpurnia and Portia
In Julius Caesar

It is said that there is a woman behind every great man. This holds true even back in times Before Christ when Julius Caesar reigned over Rome.

The woman behind Julius Caesar was Calpurnia. She was his fourth wife, young for him, and tried to have persuasive means with him. She was very much in love with Caesar, and when the time came, she feared for his life.

Her most dominating characteristic was superstition. A believer in dreams and omens, she, at least superficially, infected the hard headed skeptical Caesar with some superstition. The night before Caesar was to to go the senate, she had a premonition of him being murded. She begs Caesar not to leave the house on that day, also because she has heard about all the prodigies that have appeared in the streets and in the sky. Contrary to her habits, she is frightened even more for Caesar. Her words to him sound domineering and somewhat scolding, but that comes from her fright. She explains her reasons most impressively to Caesar, and finally throws herself on her knees to him. For once she would like, for his own good, to have Caesar do as she so desperately wishes. Her concern is for Caesar's life, not his mental welfare or his projects and problems. She is willing to have him lie if the will stay out of danger until it's past. At first Caesar decides to stay home but his mind changes after one of the, to be assassinators, scorn him for believing in Calpurnia's dream, or premonitions.

When Caesar reverses his decision and makes up his mind to go the Senate House, Calpurnia is beaten, and relapses in dejected silence. Caesar proves to easily shake off the superstitious happenings, but to Calpurnia they were all very real.

Next, we come to Portia, Brutus' wife. She was the daughter of Cato, a noted Roman, brother of Brutus' mother, therefore Portia is acutally Brutus' cousin.

Portia, a follower of the stoic philosophers, is a devoted wife, tender and loving, and proud of her husband's character and conduct. In many ways her character is a gentler edition of Brutus' own.

She first appears in the play as a very concerned wife for her husband's mental state, as well as his physical. She complains of being left out of Brutus' confidence. He not being himself, preoccupied, moddy, silent to her, and sleepless, worries Protia to the extent that she stabbed herself in the thigh just to prove that she can stand pain and exercise self-control just as a man. The she argues the right of being his wife, to know what is in his heart and mind. She argued further that since she was the daughter of the noted Cato, that her husband's confidence wouldn't be betrayed by her. Her sweet insistence that she is worthy of confidence, and can keep a secret, print an indelible picture of the highest type of feminine charm upon the audience's mind, as far as the play goes. Brutus is moved by such loyalty and promises to share his secret.

When we see Portia again in the play, we feel that Brutus has told her the details of the conspiracy against Caesar. Her nervousness, and over-mastering excitement on account for her husband, is so acute that she cannot sit still.

So she decides to send a messenger to see how things are at the Senate House. In explaining to her messenger his purpose, and eagerly questioning a soothsayer, she feels she has almost let the secret out, so she returns to the house.

The last we hear of Portia, in the play, is that the terrible intensity of excitement in her nature eventually leads to her suicide. The way is not clear, but some say it was by swallowing poison.

As you can see both women showed very much love, and concern for their husband's welfare. And had it not been so, I think that history would have been changed.

Sally Holloway
Tenth Grade
Austin High School

A Comparison of the Speeches of Brutus and Antony

Julius Caesar is the most rhetorical of Shakespeare's plays. It contains the great persuasive orations of Brutus and Antony. The contrast of their speeches illustrates the contrast between the characters themselves; Brutus, the idealist and scholar, and Antony, the practical politian.

After Caesar's tragic death, the excited populace of Rome angrily demands an explanation of his assassination. Brutus promises to make known publicly his reasons for killing Caesar. He also promises Antony the right to speak to the people afterwards.

Brutus begins his speech in his dry, formal nammer. His appeal is to reason and not to emotion: "Censure me in your wisdom, and awake your senses, that you may the better judge." It is a noble, cold, stern appeal. He tells the citizens that he is an honorable man; therefore they should believe him.

Even so, Brutus does not put the issue completely honestly. The real issue is: Were Brutus and the rest of the conspirators justified in killing Caesar" By the end of Brutus' speech, he has distorted this to the issues of slavery and country.

Brutus' main defense is that although he loved Caesar, he loved Rome more and the freedom of her citizens more: "Not that I love Caesar less, but that I love Rome more." He then asserts that Caesar was too ambitious and would have made all Romams slaves, so it was necessary to kill him: "Had you rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men?"

The effect of Brutus' oratory on the citizens is that they are persuaded to take his side and suggest that he take Caesar's place.

The crowd is mildly hostile when Antony begins speaking to them. But, he skillfully draws on Brutus' speech to turn the crowd against the conspirators. He uses irony very effectively, repeating several phrases from Brutus' speech. Seven times he repeats the phrase, honorable men;" (used by Brutus to describe himself) until the crowd declares of the conspirators, "They were traitors! Honorable men!" He uses the word ambitious to the same effect. He reminds them that Rome's wealth and the many foreign captives serving as slaves were visible results of Caesar's ambition. And yet, he points out; his ambition was not directed toward personal gian, as shown by his steadfast refuals to be crowned king.

However, like Brutus, Antony doesn't put the the issue entirely honestly. He ignores the basic issue in favor of an irrational pleading. But, there is a meaningful appeal in Antony's words that is missing in Brutus'.

Antony's oration is an emotional appeal to the people. Where Brutus looks down on the people and speaks to them in terms of principle, Antony appeals to them in terms of love. He pleads for his own love for the people saying, "You are not wood, you are not stones, but men." He assures the citizens of Caesar's great love for them by hinting at the content of the will which Caesar left.

The most dramatic and direct appeal, the appeal to the body, is made by Antony as he throws back Caesar's mantle to reveal his pierced and bloody corpse. This has more effect upon the people that any words which could possibly be spoken.

Antony's speech thoroughly rouses the crowd; turning it into a mob, ready to burn and plunder.

The different methods of delivery used in the speeches of Brutus and Antony can be contrasted as follows: the very nature of Brutus' speech does not lend itself to poetry. It is cold, reasoned, and clear. He avoids emotional appeal. Antony's speech, on the other hand, is and emotional appeal, much more effectively spoken in poetry than prose. Antony is a practical politician and the ringing verse of his speech inflames the citizens and turns them into a mob capable of violent action. After showing Caesar's body to them, they cry, "Revenge! About! Seek! Burn! Fire! Kill! Slay! Let not a traitor live!" Aroused to fever pitch, the mob encounters an innocent poet, who bears the same name as one of the conspirators, Cinna, and murders him.

Prose would not have been nearly so suitalbe in accomplishing Antony's purpose.

Debbie Mack
Tenth Grade
Austin High School

Comparing Marcus Junius Brutus' and Mark Antony's Orations to the People

Marcus Junius Brutus and Caius Cassius, both of whom thought that Caius Julius Caesar, at his peek of power, would be crowned king of all Rome, led a group of aristocrats in a plot to kill the dictator. On the ides of March (fifteenth of March), 44 B C., they stabbed Caesar to death as he entered a senate meeting. Caesar was stabbed, some say over thirty times, by those men he had thought to be his loyal friends.

Mark Antony, a close follower of Caesar, was made consul and allowed to speak at Caesar's funeral, only through the grace of Brutus, and only after Brutus had talked could Antony give his speech.

This is where the report really begins. Since this is a public funeral, everyone in Rome is allowed to attend. Since Brutus must defend the cause of killing Ceasar, he has to go to the idealistic point of view. This is true because he killed Caesar for what he might become, not what he was.

"Romans, countrymen, and lovers! Hear me for my cause, and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe."

Words such as "cause", "honor," and "respect" are examples of being abstract and general in his thinking as Brutus opened his oration with this statement. Brutus put aside personal feelings when he was deciding to kill Caesar, just as he put aside his personal feelings in his oration. He tried to appeal to the public by a public point of view of Caesar. At the height of his oration Brutus said this. "Not that I love Caesar less, (why he killed Caesar), but that I loved Rome more.

Had you (meaning the public) rather Caesar were living and die all slaves, than that Caesar were dead, to live all free men." Later he said, "There is tears for his love; joy for his fortune; honor for his valor; and death for his ambition." As you will see later the word "ambition" will play a major role in Antony's oration. Ambition, of course, is meaning the fact that Caesar wanted to be crowned, at least in Brutus' thinking.

Brutus' oration, unmistakably went over well with the crowd at first. They even talked about making Brutus another Caesar, yet after Antony finished his oration, things changed beyond belief.

Since Antony had no cause to defend, except for Caesar's honor, as Brutus did, he could play "offense" against Brutus. Antony chose the physical, concrete phrasing over the abstract and general that Brutus used. Antony began with:

"Friends, Romans, countrymen, lend me your ears. I come to bury Caesar, not to praise him."

Antony speaks of Caesar in personal terms rather than public as Brutus did. Brutus' oration speaks of generalizations about Caesar begin ambitious, yet Antony handled these generalizations by statements like this:

"Was my friend (meaning Caesar), faithful and just to me. But Brutus says he was ambitious; and Brutus was an honorable man."

Antony makes Brutus' word ambitious sound cold and unfeeling. He states in later parts of his oration that Brutus says Caesar was ambitious and then Antony goes on to list concrete examples to disprove this generalization. He also constantly plays on the word "honorable," as in "honorable men," meaning Brutus and Cassius.

There were two highpoints to Antony's oration. The first was Antony introducing Caesar's will. In the will Caesar stated that most of his fortune would be given to the public. By playing on the crowds emotions, Antony tricked the mob into begging him to read it to them. After realizing what the will said, the mob rejoiced on Caesar's name. Probably the truth highpoint in his speech, was when Antony showed the mob Caesar's body, scarred with the wounds made by the conspirators. This truly sets the mob into a revengeful and crazy attitudes. They burst off intent on destroying Brutus and Cassius. You can see that Antony initiated exactly what he wanted by his speech.

Brutus in my belief, for the most part said what he felt was right. His actions, to his belief were justifiable so he felt no need to spice it up by making it poetic. He had one purpose and that was to tell his reason for murder. Antony, on the other hand, had to appeal to the crowd in such a way so as to excite them, and make them feel that the conspirators were traitors. He had to put that extra spice, meaning the poetry, to really excite and stir up the people. He accomplished this with ease for the crowd was terribly fickle and no true opinion was made by any of the people in the mob.

Summarizing this report, Shakespeare chose the words of Brutus and Antony in such a way that the two orations have a definite contrast between each other: Between the concrete and abstract, the specific and the general, and the personal and public. He truly was a brilliant man and used his mind and language to the utmost degree.

Herb Baker
Tenth Grade

Orations of Brutus and Antony

Shakespeare complied most of the information used in Julius Caesar from history books, but he wrote the two famous orations of Brutus and Antony from his imagination. He had the freedom to choose the wording in both of the speeches and could invent anything that was said.

Brutus appealed to the mob's abstract reasoning in his oration. A good example of this is what Brutus said: "Hear me for my cause and be silent, that you may hear. Believe me for mine honor, and have respect to mine honor, that you may believe." Antony appealed differently in his oration, he appealed to the mob's personal knowledge. An example of this is when Antony said: "I tell you that which you yourselves do know." Therefore, Brutus' and Antony's way of appealing to the mob is quite different.

Brutus emphasizes abstract and general language. A sample of the oration that proves this is when Brutus says: "Hear me for my cause." The word "cause" is general and abstract. Antony says, "Lend me your ears." His phrasing is physical and concrete; Brutus' phrasing puts aside the physical in favor of the abstract and general. Also, Brutus' speech was not very concrete because it relied on what Caesar might have become. Antony's speech was the opposite, it was based on what Caesar did do. The showing of Caesar's body by Antony in his oration shows physical emphasis. Brutus shows spiritual emphasis. When he says: "Not that I love Caesar less, but that I love Rome more."

Here is a part of Brutus' oration: "If there be any in this assembly, any dear friend of Caesar's, to him I say, that Brutus' love to Caesar was no less than his.

If then that friend demand why Brutus rose against Caesar, this is my answer: Not that I love Caesar less, but I love Rome more." Loving Caesar is part of the public and spiritual side. This is the way Brutus divides the spiritual and physical orders. When Antony showed Caesar's body to the mob this sent Caesar's body raging for revenge. Then, showing Caesar's body raging had a physical and a spiritual effect. Antony's oration, then, suggests that the way to reach the spiritual is through the physical. In a sense, Antony's speech thus unites the spiritual and the physical orders in this fashion.

To draw a conclusion from the two orations, Antony's speech appealed to the physical, concrete, and particular, while Brutus' speech was appealing to the ideal, abstract, and general. In short, Shakespeare chose the words in such a way that the two speeches express a series of contrasts: between the concrete and the abstract, the specific and the general, the personal and the public. But most important, the two speeches deal with the play's main idea: the division between the spiritual and physical.

Neither of theorators really put the issue honestly. Brutus relies on his known reputation and honesty to make his crime seem justified. Brutus was so ignorant that he could not put the issue honestly. He believed that all the other conspirators killed Caesar for the same reason he had--for the good of Rome. Antony relied partially on the emotions of the mob, he also used sarcasm, little white lies, and exaggerated parts to make the conspirtator's crime seem more horrible than it really was.

The reason Antony's speech is written in poetry and Brutus' is written in prose is probably to express the contrast between the two characters more sharply. These two different types of writing accomplish this by helping to better emphasize that Antony's speech dealt with the personal knowledge of every individual in the mob and was flowery and figurative, and Brutus' speech dealt with abstract reasoning and was more factual. Also the contrasts between the two writings are much like the contrasts of Brutus and Antony.

Barry McEahan
Tenth Grade
Austin High School

Rating Scale for Development of Intellectual Abilities and Skills[a]

Name 1 Birthdate ____ Grade 9

Teacher Joan Knight District ____ Date ____

Rate each statement by putting an X in the appropriate square after the statement. The squares are numbered 1 to 5 and represent the degree to which you have noticed the described intellectual ability and skill. The bases for making a judgment are given as follows:

1. You have not noticed this intellectual ability and skill.
2. You have noticed this intellectual ability and skill to a slight degree.
3. You have noticed this intellectual ability and skill to a considerable degree.
4. You have noticed this intellectual ability and skill to a large degree.
5. You have noticed this intellectual ability and skill to a very large degree.

Intellectual Abilities and Skills

Item to be evaluated	Rating scale 1	2	3	4	5
1. Knowledge is finding in a task or problem the appropriate signals, cues, and clues which will bring out stored knowledge.			✓		
a. Knowledge of specifics (To recall specific and isolable bits of information--very low level of abstraction)		✓			
b. Knowledge of terminology (To know the referents most appropriate to a given use of specific verbal and nonverbal symbols)				✓	
c. Knowledge of specific facts (To know dates, events, places, and the like, with precision or approximation)				✓	
d. Knowledge of ways and means of dealing with specifics (To be aware of organizing, studying, judging, and criticizing patterns of organization)				✓	
e. Knowledge of conventions (To be conscious of the characteristic way of treating and presenting ideas and phenomena)				✓	
f. Knowledge of trends and sequences (To know the processes, directions, and movements of phenomena with respect to time)				✓	

1

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale			
	1	2	3	4
g. Knowledge of classifications and categories (To know of the fundamental classes, sets, divisions, and arrangements of a purpose, a problem, and the like)			✓	
h. Knowledge of criteria (To be aware of the criteria by which facts, principles, opinions, and conduct are tested or judged)				✓
i. Knowledge of methodology (To be aware of the methods of inquiry, techniques, and procedures employed in investigating phenomena)			✓	
j. Knowledge of the universals and abstractions in a field (To know the major ideas, schemes, and patterns by which phenomena and ideas are organized--highest form of abstraction and complexity)			✓	
k. Knowledge of principles and generalizations (To recognize the abstractions which are of value in explaining, describing, predicting, or determining the most relevant action or direction to be taken)			✓	
l. Knowledge of theories and structures (To know the body of principles and generalizations together with their interrelations which present a clear, rounded, and systematic view of a complex field--most abstract formulations)			✓	
2. Comprehension is knowing what is being communicated and using the idea even though not perceiving the fullest implications.			✓	
a. Translation (To paraphrase, to render, or to alter the form of the original communication with accuracy)				✓
b. Interpretation (To explain or summarize the communication by reorganization or rearrangement)				✓
c. Extrapolations (To extend the given data to determine implications, consequences, corollaries, effects, and the like in accordance with the original communication)			✓	
3. Analysis is breaking down a communication into its elements or parts to clarify the hierarchy or the relation of ideas.			✓	
a. Analysis of elements (To distinguish between facts and hypotheses and to recognize unstated assumptions)			✓	

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale 1	2	3	4	5
b. Analysis of relationships (To recognize the connections and interactions between elements and parts of a communication)			✓		
c. Analysis of organizational principles (To recognize the form, pattern, and structure, both explicit and implicit, which make the communication a unit)			✓		
4. Synthesis is putting together elements and parts into a whole pattern or structure not clearly there before.				✓	
a. Production of a unique communication (To communicate ideas, feelings, and experiences of others)				✓	
b. Production of a plan or proposed set of operations (To develop a plan of work or a proposal of a plan of operations that satisfies the requirements of the task)				✓	
c. Derivation of a set of abstract relations (To develop a set of abstract relations either to classify or explain phenomena, or to deduce propositions or relations from a set of basic propositions or symbolic representatives)			✓		
5. Evaluation is judging the value of purposes, ideas, methods, and the like, involving criteria as well as standards of appraisal.			✓		
a. Judgments in terms of internal evidence (To evaluate the accuracy of a communication by the logical relationships evident in it)			✓		
b. Judgments in terms of external criteria (To evaluate the material with reference to selected or remembered criteria)			✓		
Subtotals (number of Xs in each column)	0	1	16	11	0

Total for all columns . . . . ______

Section totals					Final Total
Knowledge	Comprehension	Analysis	Synthesis	Evaluation	

Intellectual Functioning

Disregarding test results, would you rank this pupil in the upper 5 percent of his class in academic performance? In your opinion, is this child "mentally gifted"? Is classroom performance consistent with results of standardized tests?

Upper 5 percent?		"Mentally gifted"? (by state criteria)		Performance consistent with tests?	
Yes	No	Yes	No	Yes	No
✓		✓		✓	

Check the column which best describes the child's intellectual functioning. These items include a range of possible characteristics or objectives. A child is not expected to be high on all of them.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Knowledge and skills (Possesses a comfortable knowledge of basic skills and factual information)					✓	
2. Concentration (Has ability to concentrate; is not easily distracted)					✓	
3. Enjoyment of school (Enjoys academic pursuits and assignments; likes school)						✓
4. Persistence (Has the ability and desire to follow through on work; concerned with completion; able to see a problem through)	In own interests					✓
	In assigned tasks				✓	
5. Responsiveness (Is easily motivated; responsive to adult suggestions and questions)					✓	
6. Intellectual curiosity (Pursues interests primarily to understand or satisfy curiosity; questions the common, ordinary, or the unusual; wants to know how and why; generates questions of his own, in connection with personal interests or group concerns)					✓	
7. Challenge (Enjoys the challenge of difficult problems, assignments, issues, and materials)					✓	
8. Perceptiveness (Is alert, perceptive, and observant beyond his years; aware of many stimuli)					✓	
9. Verbal facility (Shows marked facility with language; uses many words easily and accurately)					✓	

Item to be evaluated	Little		Moderate		Much
	1	2	3	4	5
10. Fluency of ideas (Produces a large number of ideas or products, often very quickly)				✓	
11. Flexibility (Is able to approach ideas and problems from a number of perspectives; adaptable; able to find alternative ways of solving problems)				✓	
12. Sensitivity to problems (Perceives and is aware of problems that others may not see; is ready to question or change existing situations and suggest improvements)				✓	
13. Originality (Often uses original methods of solving problems, is able to combine ideas and materials in a number of ways, or creates products of unusual character or quality)			✓		
14. Imagination (Can freely respond to stimuli with the production of mental images; may "play" with ideas or produce remote, fanciful associations or insights)				✓	
15. Reasoning (Is logical, often generalizes or applies understanding in new situations, expands concepts into broader relationships, or sees parts in relation to the whole)				✓	
16. Scientific method (Can define problems, formulate hypotheses, test ideas, and arrive at valid conclusions)				✓	
17. Independence in thought (Inclined to follow his own organization and ideas rather than the structuring of others)				✓	
18. Independence in action (Able to plan and organize activities, direct action, and evaluate results)				✓	
19. Independence in work habits (Requires a minimum of adult direction and attention; possesses research skills to facilitate independent work)				✓	
20. Elaboration (Concerned with detail and complexity; often involved with a variety of implications and consequences)			✓		
21. Aesthetic appreciation (Enjoys and is responsive to beauty in the arts or nature)			✓		

2nd

Evaluation by Teacher

Pupil 1 Date ____

School Austin High Teacher Jan Knight

Grade 9

Check according to your rating of growth during the school year.
1. Not at all; 2. Somewhat; 3. Average; 4. More than average;
5. Exceptional

	1	2	3	4	5
Understanding of self					
a. This student is able to estimate his own strengths and weaknesses realistically.				✓	
b. He feels a sense of personal worth.				✓	
c. To what extent would you describe him as "self-accepting?"			✓		
Love of learning					
d. Does he place too great a value on obtaining high grades?				✓	
e. He seems to have a "need to know."				✓	
f. Does he seem to value learning for its own sake?		✓			
Social conscience					
g. He shows regard for less bright, younger, or otherwise "different" children.				✓	
h. He treats others with respect regardless of their status, color, or creed.				✓	
i. Is he sensitive to the feelings and needs of others?			✓		
Tolerance for ambiguity					
j. Does he seem to feel comfortable with situations which may not have "right" or "wrong" answers?		✓			
k. He is willing to make up his own mind.					
l. He is willing to consider more than one solution to a problem.				✓	
Creative thinking					
m. Originality is frequently characteristic of his ideas.			✓		
n. There is an imaginative quality in his work.			✓		
Quantity and quality of production					
o. Do you consider his intellectual productivity adequate in quantity?			✓		
p. Disregarding the amount of work produced, do you consider it adequate in quality?					✓
Response to challenge					
q. He seems eager to perform difficult tasks.			✓		
r. He is willing to persevere in a problem situation.			✓		
Use of teacher					
s. He seems to gear his responses to what he thinks is expected.		✓			
t. He seems to feel free to express his own opinions in the teacher-pupil relationship.					✓
u. Does he use you as a "sounding board" for his own theories?			✓		
v. Does he seek you out for individual inquiry or discussion?			✓		

/

Emotional Development

Check the column which best describes this child's emotional development. Please note that a high score may not be desirable on all of the items which follow.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Emotional stability (Is able to cope with normal frustrations of living; adjusts to change with minimum of difficulty)					✓	
2. Emotional control (Expresses and displays emotions appropriately; emotional outbursts rarely occur)				✓		
3. Openness to experience (Appears to be receptive to new tasks or experiences; seems able to take reasonable risks; can respond naturally to unusual or unexpected stimuli)					✓	
4. Enthusiasm (Enters into most activities with eagerness and wholehearted participation; maintains enthusiasm for duration of activity)						✓
5. Self-acceptance (Seems to understand and accept self; able to view self in terms of both limitations and abilities)					✓	
6. Independence (Behavior usually is dictated by his own set of values; is concerned with the freedom to express ideas and feelings)					✓	
7. Conformity (Behavior is influenced by expectancies and desires of others)	Influence of adults		✓			
	Influence of peers		✓			
8. Anxiety over achievement (Seems anxious about achievement; worried or concerned about schoolwork or the impression any performance makes on others)					✓	
9. Competitiveness (Has high standards for performance, usually desiring to do as well or better than peers)						✓
10. Dominance (Asserts self with influence in a group situation)					✓	
11. Aggressiveness (Acts with apparent intent to hurt others)		✓				

12. Describe any emotional immaturity or other personality characteristic which could hinder this child's development:

1

Physical Development

Item to be evaluated	Little		Moderate		Much
	1	2	3	4	5
1. Physical expression (Indicates that physical activities are a comfortable, enjoyable area for self-expression)					✓
2. Physical ability (Coordination, timing, agility, and ability to participate satisfactorily in organized games)				✓	
3. Energy level (Has available resources of pep and vigor for carrying on most activities)					✓
4. Physical appearance (Appears neat, well-groomed; has appropriate clothes for age and group)					✓

5. Check the spaces which best describe the child's physical build and posture as compared with the rest of the class:

Physical build:

Small stature ____

Medium build ✓

More physically developed than most ____

Posture:

Good ✓

Average ____

Poor ____

6. Describe any important aspect of the pupil's health or physical development which might affect participation in a challenging educational program:

1

Social Development

Check the column which best describes this child's social development.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Popularity (Others seem to enjoy and want to be with this child; frequently seen interacting with others in a social, friendly manner)	With same sex				✓	
	With opposite sex				✓	
2. Acceptance of others (Relates to others with genuine interest and concern; enjoys others; seeks them out; shows warmth)					✓	
3. Status (Assumes public roles and leadership positions or enjoys considerable status in peer group)						✓
4. Social maturity (Able and willing to work with others; can "give and take"; is sensitive to the needs and feelings of others; shows consideration; observes rules of social conduct)					✓	
5. Sense of humor (Ability to laugh at himself; gets enjoyment and pleasure from lighter moments in school day; laughs easily and comfortably)						✓
6. Sense of well-being (Seems self-confident, happy, and comfortable in most situations)					✓	
7. Rapport with teacher (Two-way communication which seems to bring enjoyment to both child and teacher; relatively open and relaxed)					✓	

8. Describe any characteristic of social behavior which you feel could interfere with this child's educational progress:

9. Comment upon the child's apparent capabilities for forming friendships and identifying with groups such as Boy Scouts, YMCA, and the like:

The boy is very active in more than one school sport. He participates in clubs and sporting events that are not school directed. He has outstanding leadership ability. He has held many school elected offices and positions.

Rating Scale for Development of Intellectual Abilities and Skills[2]

Name 3 Birthdate ______ Grade 10

Teacher Stallcup District ______ Date ______

Rate each statement by putting an X in the appropriate square after the statement. The squares are numbered 1 to 5 and represent the degree to which you have noticed the described intellectual ability and skill. The bases for making a judgment are given as follows:

1. You have not noticed this intellectual ability and skill.
2. You have noticed this intellectual ability and skill to a slight degree.
3. You have noticed this intellectual ability and skill to a considerable degree.
4. You have noticed this intellectual ability and skill to a large degree.
5. You have noticed this intellectual ability and skill to a very large degree.

Intellectual Abilities and Skills

Item to be evaluated	Rating scale				
	1	2	3	4	5
1. Knowledge is finding in a task or problem the appropriate signals, cues, and clues which will bring out stored knowledge.			X		
a. Knowledge of specifics (To recall specific and isolable bits of information--very low level of abstraction)			X		
b. Knowledge of terminology (To know the referents most appropriate to a given use of specific verbal and nonverbal symbols)			X		
c. Knowledge of specific facts (To know dates, events, places, and the like, with precision or approximation)		X			
d. Knowledge of ways and means of dealing with specifics (To be aware of organizing, studying, judging, and criticizing patterns of organization)		X			
e. Knowledge of conventions (To be conscious of the characteristic way of treating and presenting ideas and phenomena)		X			
f. Knowledge of trends and sequences (To know the processes, directions, and movements of phenomena with respect to time)			X		

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale 1	2	3	4
g. Knowledge of classifications and categories (To know of the fundamental classes, sets, divisions, and arrangements of a purpose, a problem, and the like)		X		
h. Knowledge of criteria (To be aware of the criteria by which facts, principles, opinions, and conduct are tested or judged)		X		
i. Knowledge of methodology (To be aware of the methods of inquiry, techniques, and procedures employed in investigating phenomena)		X		
j. Knowledge of the universals and abstractions in a field (To know the major ideas, schemes, and patterns by which phenomena and ideas are organized--highest form of abstraction and complexity)		X		
k. Knowledge of principles and generalizations (To recognize the abstractions which are of value in explaining, describing, predicting, or determining the most relevant action or direction to be taken)		X		
l. Knowledge of theories and structures (To know the body of principles and generalizations together with their interrelations which present a clear, rounded, and systematic view of a complex field--most abstract formulations)		X		
2. Comprehension is knowing what is being communicated and using the idea even though not perceiving the fullest implications.			X	
a. Translation (To paraphrase, to render, or to alter the form of the original communication with accuracy)			X	
b. Interpretation (To explain or summarize the communication by reorganization or rearrangement)				X
c. Extrapolations (To extend the given data to determine implications, consequences, corollaries, effects, and the like in accordance with the original communication)		X		
3. Analysis is breaking down a communication into its elements or parts to clarify the hierarchy or the relation of ideas.		X		
a. Analysis of elements (To distinguish between facts and hypotheses and to recognize unstated assumptions)			X	

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale 1	2	3	4	5
b. Analysis of relationships (To recognize the connections and interactions between elements and parts of a communication)		X			
c. Analysis of organizational principles (To recognize the form, pattern, and structure, both explicit and implicit, which make the communication a unit)		X			
4. Synthesis is putting together elements and parts into a whole pattern or structure not clearly there before.			X		
a. Production of a unique communication (To communicate ideas, feelings, and experiences of others)			X		
b. Production of a plan or proposed set of operations (To develop a plan of work or a proposal of a plan of operations that satisfies the requirements of the task)		X			
c. Derivation of a set of abstract relations (To develop a set of abstract relations either to classify or explain phenomena, or to deduce propositions or relations from a set of basic propositions or symbolic representatives)		X			
5. Evaluation is judging the value of purposes, ideas, methods, and the like, involving criteria as well as standards of appraisal.		X			
a. Judgments in terms of internal evidence (To evaluate the accuracy of a communication by the logical relationships evident in it)			X		
b. Judgments in terms of external criteria (To evaluate the material with reference to selected or remembered criteria)		X			
Subtotals (number of Xs in each column)	0	17	10	1	0

Total for all columns . . . . ________

Section totals Knowledge	Comprehension	Analysis	Synthesis	Evaluation	Final Total

3

Intellectual Functioning

Disregarding test results, would you rank this pupil in the upper 5 percent of his class in academic performance? In your opinion, is this child "mentally gifted"? Is classroom performance consistent with results of standardized tests?

Upper 5 percent?		"Mentally gifted"? (by state criteria)		Performance consistent with tests?	
Yes	No	Yes	No	Yes	No
X		X		X	

Check the column which best describes the child's intellectual functioning. These items include a range of possible characteristics or objectives. A child is not expected to be high on all of them.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Knowledge and skills (Possesses a comfortable knowledge of basic skills and factual information)					✓	
2. Concentration (Has ability to concentrate; is not easily distracted)				✓		
3. Enjoyment of school (Enjoys academic pursuits and assignments; likes school)					✓	
4. Persistence (Has the ability and desire to follow through on work; concerned with completion; able to see a problem through)	In own interests				✓	
	In assigned tasks				✓	
5. Responsiveness (Is easily motivated; responsive to adult suggestions and questions)					✓	
6. Intellectual curiosity (Pursues interests primarily to understand or satisfy curiosity; questions the common, ordinary, or the unusual; wants to know how and why; generates questions of his own, in connection with personal interests or group concerns)						✓
7. Challenge (Enjoys the challenge of difficult problems, assignments, issues, and materials)					✓	
8. Perceptiveness (Is alert, perceptive, and observant beyond his years; aware of many stimuli)						✓
9. Verbal facility (Shows marked facility with language; uses many words easily and accurately)						✓

3

Item to be evaluated	Little		Moderate		Much
	1	2	3	4	5
10. Fluency of ideas (Produces a large number of ideas or products, often very quickly)				✓	
11. Flexibility (Is able to approach ideas and problems from a number of perspectives; adaptable; able to find alternative ways of solving problems)				✓	
12. Sensitivity to problems (Perceives and is aware of problems that others may not see; is ready to question or change existing situations and suggest improvements)					✓
13. Originality (Often uses original methods of solving problems, is able to combine ideas and materials in a number of ways, or creates products of unusual character or quality)				✓	
14. Imagination (Can freely respond to stimuli with the production of mental images; may "play" with ideas or produce remote, fanciful associations or insights)				✓	
15. Reasoning (Is logical, often generalizes or applies understanding in new situations, expands concepts into broader relationships, or sees parts in relation to the whole)				✓	
16. Scientific method (Can define problems, formulate hypotheses, test ideas, and arrive at valid conclusions)			✓		
17. Independence in thought (Inclined to follow his own organization and ideas rather than the structuring of others)				✓	
18. Independence in action (Able to plan and organize activities, direct action, and evaluate results)				✓	
19. Independence in work habits (Requires a minimum of adult direction and attention; possesses research skills to facilitate independent work)				✓	
20. Elaboration (Concerned with detail and complexity; often involved with a variety of implications and consequences)			✓		
21. Aesthetic appreciation (Enjoys and is responsive to beauty in the arts or nature)					✓

Emotional Development

Check the column which best describes this child's emotional development. Please note that a high score may not be desirable on all of the items which follow.

Item to be evaluated		Little		Moderate		Much
		1	2	3	4	5
1. Emotional stability (Is able to cope with normal frustrations of living; adjusts to change with minimum of difficulty)					✓	
2. Emotional control (Expresses and displays emotions appropriately; emotional outbursts rarely occur)					✓	
3. Openness to experience (Appears to be receptive to new tasks or experiences; seems able to take reasonable risks; can respond naturally to unusual or unexpected stimuli)					✓	
4. Enthusiasm (Enters into most activities with eagerness and wholehearted participation; maintains enthusiasm for duration of activity)						✓
5. Self-acceptance (Seems to understand and accept self; able to view self in terms of both limitations and abilities)					✓	
6. Independence (Behavior usually is dictated by his own set of values; is concerned with the freedom to express ideas and feelings)					✓	
7. Conformity (Behavior is influenced by expectancies and desires of others)	Influence of adults				✓	
	Influence of peers				✓	
8. Anxiety over achievement (Seems anxious about achievement; worried or concerned about schoolwork or the impression any performance makes on others)				✓		
9. Competitiveness (Has high standards for performance, usually desiring to do as well or better than peers)					✓	
10. Dominance (Asserts self with influence in a group situation)			✓			
11. Aggressiveness (Acts with apparent intent to hurt others)		✓				

12. Describe any emotional immaturity or other personality characteristic which could hinder this child's development:

Evaluation by Teacher

Pupil 3 Date

School Austin Teacher Stallings

Grade 10

Check according to your rating of growth during the school year.
1. Not at all; 2. Somewhat; 3. Average; 4. More than average;
5. Exceptional

	1	2	3	4	5
Understanding of self					
a. This student is able to estimate his own strengths and weaknesses realistically.				✓	
b. He feels a sense of personal worth.					✓
c. To what extent would you describe him as "self-accepting?"				✓	
Love of learning					
d. Does he place too great a value on obtaining high grades?			✓		
e. He seems to have a "need to know."					✓
f. Does he seem to value learning for its own sake?					✓
Social conscience					
g. He shows regard for less bright, younger, or otherwise "different" children.				✓	
h. He treats others with respect regardless of their status, color, or creed.				✓	
i. Is he sensitive to the feelings and needs of others?				✓	
Tolerance for ambiguity					
j. Does he seem to feel comfortable with situations which may not have "right" or "wrong" answers?				✓	
k. He is willing to make up his own mind.					✓
l. He is willing to consider more than one solution to a problem.					✓
Creative thinking					
m. Originality is frequently characteristic of his ideas.					✓
n. There is an imaginative quality in his work.					✓
Quantity and quality of production					
o. Do you consider his intellectual productivity adequate in quantity?				✓	
p. Disregarding the amount of work produced, do you consider it adequate in quality?				✓	
Response to challenge					
q. He seems eager to perform difficult tasks.				✓	
r. He is willing to persevere in a problem situation.				✓	
Use of teacher					
s. He seems to gear his responses to what he thinks is expected.				✓	
t. He seems to feel free to express his own opinions in the teacher-pupil relationship.				✓	
u. Does he use you as a "sounding board" for his own theories?		✓			
v. Does he seek you out for individual inquiry or discussion?			✓		

Physical Development

Item to be evaluated	Little 1	2	Moderate 3	4	Much 5
1. Physical expression (Indicates that physical activities are a comfortable, enjoyable area for self-expression)			✓		
2. Physical ability (Coordination, timing, agility, and ability to participate satisfactorily in organized games)			✓		
3. Energy level (Has available resources of pep and vigor for carrying on most activities)					✓
4. Physical appearance (Appears neat, well-groomed; has appropriate clothes for age and group)				✓	

5. Check the spaces which best describe the child's physical build and posture as compared with the rest of the class:

Physical build:

Small stature ____
Medium build ✓
More physically developed than most ____

Posture:

Good ✓
Average ____
Poor ____

6. Describe any important aspect of the pupil's health or physical development which might affect participation in a challenging educational program:

Social Development

Check the column which best describes this child's social development.

Item to be evaluated		Little		Moderate		Much
		1	2	3	4	5
1. Popularity (Others seem to enjoy and want to be with this child; frequently seen interacting with others in a social, friendly manner)	With same sex					✓
	With opposite sex				✓	
2. Acceptance of others (Relates to others with genuine interest and concern; enjoys others; seeks them out; shows warmth)						✓
3. Status (Assumes public roles and leadership positions or enjoys considerable status in peer group)						✓
4. Social maturity (Able and willing to work with others; can "give and take"; is sensitive to the needs and feelings of others; shows consideration; observes rules of social conduct)						✓
5. Sense of humor (Ability to laugh at himself; gets enjoyment and pleasure from lighter moments in school day; laughs easily and comfortably)						✓
6. Sense of well-being (Seems self-confident, happy, and comfortable in most situations)						✓
7. Rapport with teacher (Two-way communication which seems to bring enjoyment to both child and teacher; relatively open and relaxed)						✓

8. Describe any characteristic of social behavior which you feel could interfere with this child's educational progress:

9. Comment upon the child's apparent capabilities for forming friendships and identifying with groups such as Boy Scouts, YMCA, and the like:

I feel that this student can make friends easily and would be an active member in worthwhile organizations.

2nd

Rating Scale for Development of Intellectual Abilities and Skills[2]

Name 2 **Birthdate** ____ **Grade** 10
Teacher Mc Anear **District** ____ **Date** ____

Rate each statement by putting an X in the appropriate square after the statement. The squares are numbered 1 to 5 and represent the degree to which you have noticed the described intellectual ability and skill. The bases for making a judgment are given as follows:

1. **You have not noticed this intellectual ability and skill.**
2. **You have noticed this intellectual ability and skill to a slight degree.**
3. **You have noticed this intellectual ability and skill to a considerable degree.**
4. **You have noticed this intellectual ability and skill to a large degree.**
5. **You have noticed this intellectual ability and skill to a very large degree.**

Intellectual Abilities and Skills

Item to be evaluated	Rating scale				
	1	2	3	4	5
1. Knowledge is finding in a task or problem the appropriate signals, cues, and clues which will bring out stored knowledge.				✓	
a. Knowledge of specifics (To recall specific and isolable bits of information--very low level of abstraction)			✓		
b. Knowledge of terminology (To know the referents most appropriate to a given use of specific verbal and nonverbal symbols)				✓	
c. Knowledge of specific facts (To know dates, events, places, and the like, with precision or approximation)				✓	
d. Knowledge of ways and means of dealing with specifics (To be aware of organizing, studying, judging, and criticizing patterns of organization)					✓
e. Knowledge of conventions (To be conscious of the characteristic way of treating and presenting ideas and phenomena)					✓
f. Knowledge of trends and sequences (To know the processes, directions, and movements of phenomena with respect to time)					✓

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale 1	2	3	4
g. Knowledge of classifications and categories (To know of the fundamental classes, sets, divisions, and arrangements of a purpose, a problem, and the like)				✓
h. Knowledge of criteria (To be aware of the criteria by which facts, principles, opinions, and conduct are tested or judged)				✓
i. Knowledge of methodology (To be aware of the methods of inquiry, techniques, and procedures employed in investigating phenomena)				✓
j. Knowledge of the universals and abstractions in a field (To know the major ideas, schemes, and patterns by which phenomena and ideas are organized--highest form of abstraction and complexity)			✓	
k. Knowledge of principles and generalizations (To recognize the abstractions which are of value in explaining, describing, predicting, or determining the most relevant action or direction to be taken)			✓	
l. Knowledge of theories and structures (To know the body of principles and generalizations together with their interrelations which present a clear, rounded, and systematic view of a complex field--most abstract formulations)			✓	
2. Comprehension is knowing what is being communicated and using the idea even though not perceiving the fullest implications.				✓
a. Translation (To paraphrase, to render, or to alter the form of the original communication with accuracy)				✓
b. Interpretation (To explain or summarize the communication by reorganization or rearrangement)				✓
c. Extrapolations (To extend the given data to determine implications, consequences, corollaries, effects, and the like in accordance with the original communication)				✓
3. Analysis is breaking down a communication into its elements or parts to clarify the hierarchy or the relation of ideas.			✓	
a. Analysis of elements (To distinguish between facts and hypotheses and to recognize unstated assumptions)			✓	

Intellectual Abilities and Skills (continued)

Item to be evaluated	Rating scale				
	1	2	3	4	5
b. Analysis of relationships (To recognize the connections and interactions between elements and parts of a communication)			✓		
c. Analysis of organizational principles (To recognize the form, pattern, and structure, both explicit and implicit, which make the communication a unit)				✓	
4. Synthesis is putting together elements and parts into a whole pattern or structure not clearly there before.				✓	
a. Production of a unique communication (To communicate ideas, feelings, and experiences of others)					✓
b. Production of a plan or proposed set of operations (To develop a plan of work or a proposal of a plan of operations that satisfies the requirements of the task)				✓	
c. Derivation of a set of abstract relations (To develop a set of abstract relations either to classify or explain phenomena, or to deduce propositions or relations from a set of basic propositions or symbolic representatives)			✓		
5. Evaluation is judging the value of purposes, ideas, methods, and the like, involving criteria as well as standards of appraisal.			✓		
a. Judgments in terms of internal evidence (To evaluate the accuracy of a communication by the logical relationships evident in it)				✓	
b. Judgments in terms of external criteria (To evaluate the material with reference to selected or remembered criteria)				✓	
Subtotals (number of Xs in each column)	0	0	9	15	4

Total for all columns 28

Section totals					Final Total
Knowledge	Comprehension	Analysis	Synthesis	Evaluation	

2

Intellectual Functioning

Disregarding test results, would you rank this pupil in the upper 5 percent of his class in academic performance? In your opinion, is this child "mentally gifted"? Is classroom performance consistent with results of standardized tests?

Upper 5 percent?		"Mentally gifted"? (by state criteria)		Performance consistent with tests?	
Yes	No	Yes	No	Yes	No
✓		✓		✓	

Check the column which best describes the child's intellectual functioning. These items include a range of possible characteristics or objectives. A child is not expected to be high on all of them.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Knowledge and skills (Possesses a comfortable knowledge of basic skills and factual information)					✓	
2. Concentration (Has ability to concentrate; is not easily distracted)					✓	
3. Enjoyment of school (Enjoys academic pursuits and assignments; likes school)					✓	
4. Persistence (Has the ability and desire to follow through on work; concerned with completion; able to see a problem through)	In own interests				✓	
	In assigned tasks			✓		
5. Responsiveness (Is easily motivated; responsive to adult suggestions and questions)				✓		
6. Intellectual curiosity (Pursues interests primarily to understand or satisfy curiosity; questions the common, ordinary, or the unusual; wants to know how and why; generates questions of his own, in connection with personal interests or group concerns)						✓
7. Challenge (Enjoys the challenge of difficult problems, assignments, issues, and materials)					✓	
8. Perceptiveness (Is alert, perceptive, and observant beyond his years; aware of many stimuli)					✓	
9. Verbal facility (Shows marked facility with language; uses many words easily and accurately)				✓		

2

Item to be evaluated	Little		Moderate		Much
	1	2	3	4	5
10. Fluency of ideas (Produces a large number of ideas or products, often very quickly)				✓	
11. Flexibility (Is able to approach ideas and problems from a number of perspectives; adaptable; able to find alternative ways of solving problems)				✓	
12. Sensitivity to problems (Perceives and is aware of problems that others may not see; is ready to question or change existing situations and suggest improvements)					✓
13. Originality (Often uses original methods of solving problems, is able to combine ideas and materials in a number of ways, or creates products of unusual character or quality)					✓
14. Imagination (Can freely respond to stimuli with the production of mental images; may "play" with ideas or produce remote, fanciful associations or insights)					✓
15. Reasoning (Is logical, often generalizes or applies understanding in new situations, expands concepts into broader relationships, or sees parts in relation to the whole)			✓		
16. Scientific method (Can define problems, formulate hypotheses, test ideas, and arrive at valid conclusions)			✓		
17. Independence in thought (Inclined to follow his own organization and ideas rather than the structuring of others)				✓	
18. Independence in action (Able to plan and organize activities, direct action, and evaluate results)				✓	
19. Independence in work habits (Requires a minimum of adult direction and attention; possesses research skills to facilitate independent work)				✓	
20. Elaboration (Concerned with detail and complexity; often involved with a variety of implications and consequences)			✓		
21. Aesthetic appreciation (Enjoys and is responsive to beauty in the arts or nature)					✓

Evaluation by Teacher

Pupil 2 Date ________

School ____________ Teacher ____________

Grade ______

Check according to your rating of growth during the school year.
1. Not at all; 2. Somewhat; 3. Average; 4. More than average;
5. Exceptional

	1	2	3	4	5
Understanding of self					
a. This student is able to estimate his own strengths and weaknesses realistically.					✓
b. He feels a sense of personal worth.				✓	
c. To what extent would you describe him as "self-accepting?"				✓	
Love of learning					
d. Does he place too great a value on obtaining high grades?			✓		
e. He seems to have a "need to know."			✓		
f. Does he seem to value learning for its own sake?			✓		
Social conscience					
g. He shows regard for less bright, younger, or otherwise "different" children.				✓	
h. He treats others with respect regardless of their status, color, or creed.					✓
i. Is he sensitive to the feelings and needs of others?					✓
Tolerance for ambiguity					
j. Does he seem to feel comfortable with situations which may not have "right" or "wrong" answers?				X	
k. He is willing to make up his own mind.					X
l. He is willing to consider more than one solution to a problem.				✓	
Creative thinking					
m. Originality is frequently characteristic of his ideas.					✓
n. There is an imaginative quality in his work.					✓
Quantity and quality of production					
o. Do you consider his intellectual productivity adequate in quantity?				✓	
p. Disregarding the amount of work produced, do you consider it adequate in quality?				✓	
Response to challenge					
q. He seems eager to perform difficult tasks.			✓		
r. He is willing to persevere in a problem situation.				✓	
Use of teacher					
s. He seems to gear his responses to what he thinks is expected.				✓	
t. He seems to feel free to express his own opinions in the teacher-pupil relationship.					✓
u. Does he use you as a "sounding board" for his own theories?					✓
v. Does he seek you out for individual inquiry or discussion?				✓	

Emotional Development

Check the column which best describes this child's emotional development. Please note that a high score may not be desirable on all of the items which follow.

Item to be evaluated		Little		Moderate		Much
		1	2	3	4	5
1. Emotional stability (Is able to cope with normal frustrations of living; adjusts to change with minimum of difficulty)					✓	
2. Emotional control (Expresses and displays emotions appropriately; emotional outbursts rarely occur)				✓		
3. Openness to experience (Appears to be receptive to new tasks or experiences; seems able to take reasonable risks; can respond naturally to unusual or unexpected stimuli)					✓	
4. Enthusiasm (Enters into most activities with eagerness and wholehearted participation; maintains enthusiasm for duration of activity)					✓	
5. Self-acceptance (Seems to understand and accept self; able to view self in terms of both limitations and abilities)						✓
6. Independence (Behavior usually is dictated by his own set of values; is concerned with the freedom to express ideas and feelings)						✓
7. Conformity (Behavior is influenced by expectancies and desires of others)	Influence of adults			✓		
	Influence of peers			✓		
8. Anxiety over achievement (Seems anxious about achievement; worried or concerned about schoolwork or the impression any performance makes on others)				✓		
9. Competitiveness (Has high standards for performance, usually desiring to do as well or better than peers)					✓	
10. Dominance (Asserts self with influence in a group situation)					✓	
11. Aggressiveness (Acts with apparent intent to hurt others)		✓				

12. Describe any emotional immaturity or other personality characteristic which could hinder this child's development:

none

2

Physical Development

Item to be evaluated	Little 1	2	Moderate 3	4	Much 5
1. Physical expression (Indicates that physical activities are a comfortable, enjoyable area for self-expression)			✓		
2. Physical ability (Coordination, timing, agility, and ability to participate satisfactorily in organized games)			✓		
3. Energy level (Has available resources of pep and vigor for carrying on most activities)			✓		
4. Physical appearance (Appears neat, well-groomed; has appropriate clothes for age and group)					✓

5. Check the spaces which best describe the child's physical build and posture as compared with the rest of the class:

Physical build:

Small stature ✓

Medium build ____

More physically developed than most ____

Posture:

Good ✓

Average ____

Poor ____

6. Describe any important aspect of the pupil's health or physical development which might affect participation in a challenging educational program:

Student has asthmatic condition which may hinder her during certain times of the year.

Social Development

Check the column which best describes this child's social development.

Item to be evaluated		Little 1	2	Moderate 3	4	Much 5
1. Popularity (Others seem to enjoy and want to be with this child; frequently seen interacting with others in a social, friendly manner)	With same sex					✓
	With opposite sex					✓
2. Acceptance of others (Relates to others with genuine interest and concern; enjoys others; seeks them out; shows warmth)					✓	
3. Status (Assumes public roles and leadership positions or enjoys considerable status in peer group)						✓
4. Social maturity (Able and willing to work with others; can "give and take"; is sensitive to the needs and feelings of others; shows consideration; observes rules of social conduct)						✓
5. Sense of humor (Ability to laugh at himself; gets enjoyment and pleasure from lighter moments in school day; laughs easily and comfortably)					✓	
6. Sense of well-being (Seems self-confident, happy, and comfortable in most situations)					✓	
7. Rapport with teacher (Two-way communication which seems to bring enjoyment to both child and teacher; relatively open and relaxed)						✓

8. Describe any characteristic of social behavior which you feel could interfere with this child's educational progress:

none

9. Comment upon the child's apparent capabilities for forming friendships and identifying with groups such as Boy Scouts, YMCA and the like:

is interested in contemporary problems; eager to discuss ways and means of improvement in social and economic affairs, interested in governmental processes

Name [redacted]

Date

School Austin High School

Grade Ninth

Preferences for Working Conditions

Check the following items to indicate your preferences for working conditions. Give the reasons why you checked the columns as you did.

Working condition	Little 1	2	Moderate 3	4	Much 5	Reasons
Alone					✓	I work by myself almost the whole time because I think I can concentrate better alone.
With friends			✓			With friends you can learn to form different opinions and to look at things with [illegible]
In small groups				✓		Here again, you have a discussion. This situation is much better, (over)→
In large groups	✓					It's too noisy, and you do not receive the individual attention you need.
Long work periods			✓			Too long a work period can tire you & your attention will wander.
Short work periods			✓			It really depends upon the subject you're studying, sometimes you (over)→
At home	✓					My home is too noisy & crowded for study.
At library	✓					In a library I feel restricted. I'm always scared that I'm (over)→
At school					✓	This is the only place I have to study. I have one free (over)→

My Ideal Classroom

If you had your choice and could set up an ideal classroom, what would it be like? (Include how it would be organized, the way people would behave, kinds of materials and equipment available, ideal teacher, special activities, etc.)

The classroom I am in now is basically my idea of the ideal classroom. Although this is the best classroom I've been in so far, there are still some things I would like to change or add.

I would make the class group a much smaller one, with perhaps only ten pupils in each class. All of these pupils would be on the same level and would receive the same amount of attention from the teacher, therefore making no one feel inferior or left out.

I would not keep using the same textbooks all the time. I would use as many different sources of information (such as magazines, films, and records) as possible.

The classroom itself should have carpeting, no windows (but adequate lighting), and large, cushioned desks.

The teacher should be able to give equal attention to each pupil. He should be (over)

[redacted]

~~the small grou~~

the small groups- however, than friends, because you study more.

Short work periods - need longer periods to start concentrating on a subject and other times, short work periods are needed so you won't tire out.

At Library - doing something wrong and next thing I know that the librarian will be throwing me out. Therefore I can't concentrate good enough to study.

At School - period at school (almost 2hours). I'm in a small room by myself at this time, and this is when I get all my studying done.

Paragraph:

versatile and willing to listen to the students. He should have a good sense of humor, but should not let a situation get out of hand, controlling by discipline while not seeming to.

The main things needed for an ideal classroom are: comfort, quiet, variety of teaching information, and individual attention.

Pupil Interest Survey

Date [redacted]

Name [redacted]

School

Grade 9th Teacher Stallcup

1. What are your favorite subjects in school? List them in the order of your preference. Geometry, English, History, P.E., Latin.

2. What kinds of books and stories do you prefer? I don't prefer any particular kind. I read as much as I can.

3. What magazines do you read? All Kinds.

4. What radio programs do you prefer? Music programs.

5. What is your choice of television programs? Dramas & specials.

6. List organizations to which you belong. None

7. List class or club offices that you have held. none

8. List offices you might like to hold. None

9. List any lessons you take in addition to your school work. none

10. What do you usually do after school? read, eat, sleep, play piano and guitar, & write.

11. Do you have a hobby? yes What is it? writing & composing music poetry and stories.

12. What special activities do you take part in at school? Cheerleading.

13. What is your favorite recreation? tennis

14. What is your vocational choice? I undecided

15. What is your parents' choice for you? they have no voice in what I want to do.

Student Self-Evaluation Scale

Name [redacted]

Date [redacted]

Grade 9th

Teacher Stallcup.

Check according to your rating of growth in the following areas: 1. not at all; 2. somewhat; 3. average; 4. more than average; 5. exceptional.

		1	2	3	4	5
a.	I think I can estimate my own strengths and weaknesses.					X
b.	I feel a sense of personal worth.			X		
c.	I place too great a value on obtaining high grades.		X			
d.	I feel a "need to know."			X		
e.	I value learning for its own sake.					X
f.	I care about less bright, younger, or otherwise "different" children.				X	
g.	I have respect for others regardless of their status, color, or creed.					X
h.	I am aware of the feelings and needs of others.		X			
i.	I feel comfortable with situations which may not have "right" or "wrong" answers.			X		
j.	I am willing to make up my own mind.			X		
k.	I am willing to consider more than one solution to a problem.				X	
l.	I think I come up with original ideas.				X	
m.	I think I have a strong imagination.					X
n.	I produce an adequate amount of work at school.			X		
o.	I produce work of high quality.		X			
p.	I enjoy performing difficult tasks.				X	
q.	I tend to stay with a problem until I can solve it.			X		
r.	I give the responses teachers expect of me.			X		
s.	I am willing to express my own opinions to teachers.					X
t.	I like to have teachers react to my ideas.		X			

Name [redacted]
Date

School Austin High School
Grade Ninth

Value Rankings

One of the ways in which people differ is that they may have different values. The things people feel are important in life are their values. What do you value most? And why?

Rank the following sections in order of their importance to you: (1) first choice; (2) second choice, and the like. Try to give reasons for your highest choices (e. g., what benefits you may receive, what you particularly enjoy). Remember that there are no right or wrong answers. Order them as you really feel, not just as you think others might expect you to respond.

Items	Rank	Reasons
1. Being a good athlete	4	To get along with other people you have to understand and accept them. Life is just so much better when you can get along with other people & they with you.
Being a good student	2	
Being popular	3	
Being one who understands and accepts other people	1	
2. Having others know you are very sociable and know how to get along with people	3	This is most important to me because that's what I want to be ~~such~~. Looks, intelligence, and being popular are not half as important to me as being able to understand other people.
Showing others how intelligent you are	2	
Having others know you are especially understanding and have deep feelings	1	
Having others know you are outstanding in some physical ability	4	
3. Being warm and understanding	1	As I said in the section above, this is the most important thing to me. It doesn't matter if you're super smart, or beautiful, or popular. It's nice to be →
Having above-average intelligence	2	
Being attractive or good-looking (build, features, and the like)	3	
Being easy to get along with	4	
4. How would you like most to be remembered after you leave school?		There is always so many good students school leaders, and athletics that are remembered at their schools, but it's not often someone is remembered for being kind →
As a good student	2	
As an outstanding athlete	4	
As a school leader	3	
As a kind, understanding person	1	

Items	Rank	Reasons
5. Doing what adults expect	5	I think you have to be able to accept yourself in the things you do. This is more important than ~~other~~ adults' or friends' approval (although their approval should be considered)
Deciding for yourself what you will do	1	
Getting approval from adults for what you do	4	
Deciding for yourself how well you have done things	2	
Getting approval from your friends in what you do	3	
6. Enjoying working with mechanical or scientific things	7	The more you study about people, the more you understand them; And the more you understand them, ~~you~~ ~~the are a better person~~, the better person you are.
Enjoying abstract or mathematical problems	6	
Enjoying nature (e. g., stars, rocks)	4	
Enjoying living things (e. g., insects, butterflies, animals, pets)	3	
Enjoying "losing yourself" in a good book or in imagination	5	
Enjoying being with your family	2	
Enjoying studying about people (what they are like and why they are the way they are)	1	

7. If you could have a real friend of ideal qualities and values, what would this person be like? Like my sister Nancy is now. She listens to me, tries to help me, and when I'm down & depressed, she makes me feel better.

What age would this person be? ~~I~~ Would not be any certain age

Would this person be male or female? could be either

Whom would this person be most like that you now know? My sister Nancy

What would be the most important qualities this person would have? (List these in order of importance.)

1. They would listen to me
2. They would give advice without seeming to.
3. They would make me feel better if I was depressed.
4. They would get on to me if I was misbehaving, but would not make me mad in doing so.

Name [redacted] **School** Austin High

Date **Grade** 9th grade

Preferences for Working Conditions

Check the following items to indicate your preferences for working conditions. Give the reasons why you checked the columns as you did.

Working condition	Little 1	2	Moderate 3	4	Much 5	Reasons
Alone					✓	I can think straighter alone.
With friends			✓			I can't study as much because [illegible] talk
In small groups			✓			It is hard to concentrate.
In large groups		✓				We always start talking.
Long work periods				✓		I can get more done by working a long time at once.
Short work periods			✓			I get too rushed
At home					✓	The peace and quiet helps.
At library					✓	The peace [illegible] helps alot.
At school			✓			There is too much going on to concentrate.

My Ideal Classroom

If you had your choice and could set up an ideal classroom, what would it be like? (Include how it would be organized, the way people would behave, kinds of materials and equipment available, ideal teacher, special activities, etc.)

An ideal classroom should contain a want to learn. The atmosphere should be one that is filled with life and knowledge. The teacher and students should be reaching out and grasping everything they can. I think that the pupils need more things to keep them busy and to help them understand their work. The students should be relaxed and able to speak up when they don't understand. Then again there should be enough discipline to keep everyone from going wild.

The desks in the room should be spread out to give everyone room to think and breath.

The one thing that every class should and must have in order to accomplish anything is the students reaching out for knowledge and understanding. Also I believe the teacher can learn from her pupils as they do from her.

I think that team-teaching is good. It keeps the teacher and students from being bored.

Also if there is any extra time, there should be an interesting book shelf where the pupil may select reading material.

The material that is used in the classroom should be up-to-date.

But the thing most greatly needed in a classroom is a desire on the part of the student to learn.

Pupil Interest Survey

Date [redacted]

Name [redacted]

School Austin High

Grade 9th Teacher Stallcup

1. What are your favorite subjects in school? List them in the order of your preference. Geometry, Spanish, Band (These are my favorite subjects)
2. What kinds of books and stories do you prefer? Romantic novels are the type stories I enjoy
3. What magazines do you read? I enjoy reading Co-ed, American Girl
4. What radio programs do you prefer? I enjoy popular music
5. What is your choice of television programs? I enjoy Brady Bunch, Room 222
6. List organizations to which you belong. I belong to Jr. Honor Society, Band, Spanish Club, Westside Baptist Church. (over)
7. List class or club offices that you have held. I was patrol leader in Scouts, class president at church (over)
8. List offices you might like to hold. Student council representative
9. List any lessons you take in addition to your school work. I play in the Band (clarinet).
10. What do you usually do after school? I practice with band
11. Do you have a hobby? Yes What is it? Playing the clarinet
12. What special activities do you take part in at school? I am on the stage (jazz) band at school
13. What is your favorite recreation? I enjoy reading and swimming.
14. What is your vocational choice? A Teacher is what I plan to be.
15. What is your parents' choice for you? My parents would like me to be a college professor.

Student Self-Evaluation Scale

Name [redacted] Date [redacted]

Grade 4th grade Teacher Stallcup.

Check according to your rating of growth in the following areas: 1. not at all; 2. somewhat; 3. average; 4. more than average; 5. exceptional.

	1	2	3	4	5
a. I think I can estimate my own strengths and weaknesses.			✓		
b. I feel a sense of personal worth.				✓	
c. I place too great a value on obtaining high grades.			✓		
d. I feel a "need to know."				✓	
e. I value learning for its own sake.			✓		
f. I care about less bright, younger, or otherwise "different" children.				✓	
g. I have respect for others regardless of their status, color, or creed.				✓	
h. I am aware of the feelings and needs of others.				✓	
i. I feel comfortable with situations which may not have "right" or "wrong" answers.			✓		
j. I am willing to make up my own mind.			✓		
k. I am willing to consider more than one solution to a problem.			✓		
l. I think I come up with original ideas.				✓	
m. I think I have a strong imagination.				✓	
n. I produce an adequate amount of work at school.					✓
o. I produce work of high quality.				✓	
p. I enjoy performing difficult tasks.				✓	
q. I tend to stay with a problem until I can solve it.		✓			
r. I give the responses teachers expect of me.			✓		
s. I am willing to express my own opinions to teachers.			✓		
t. I like to have teachers react to my ideas.				✓	

Name [redacted]

Date

School Austin High

Grade 9th grade

Value Rankings

One of the ways in which people differ is that they may have different values. The things people feel are important in life are their values. What do you value most? And why?

Rank the following sections in order of their importance to you: (1) first choice; (2) second choice, and the like. Try to give reasons for your highest choices (e. g., what benefits you may receive, what you particularly enjoy). Remember that there are no right or wrong answers. Order them as you really feel, not just as you think others might expect you to respond.

Items	Rank	Reasons
1. Being a good athlete	4	I believe that I should first of all be a friend to others.
Being a good student	2	
Being popular	3	
Being one who understands and accepts other people	1	
2. Having others know you are very sociable and know how to get along with people	2	I believe that people's feelings always come first.
Showing others how intelligent you are	3	
Having others know you are especially understanding and have deep feelings	1	
Having others know you are outstanding in some physical ability	4	
3. Being warm and understanding	1	I think being smart is not the greatest thing in the world (having real friends) but it always helps
Having above-average intelligence	2	
Being attractive or good-looking (build, features, and the like)	4	
Being easy to get along with	3	
4. How would you like most to be remembered after you leave school?		I think that being a good student also shows that you had understanding of many problems.
As a good student	1	
As an outstanding athlete	4	
As a school leader	3	
As a kind, understanding person	2	

Items	Rank	Reasons
5. Doing what adults expect	2	I think I should have my own idinity and to do this I must make my own decisions.
Deciding for yourself what you will do	1	
Getting approval from adults for what you do	3	
Deciding for yourself how well you have done things	4	
Getting approval from your friends in what you do	5	
6. Enjoying working with mechanical or scientific things	~~6~~ 7	I really do love to read, it seems to give me a sense of values. Whereas I do not enjoy working with mechanical things.
Enjoying abstract or mathematical problems	2	
Enjoying nature (e. g., stars, rocks)	3	
Enjoying living things (e. g., insects, butterflies, animals, pets)	6	
Enjoying "losing yourself" in a good book or in imagination	1	
Enjoying being with your family	4	
Enjoying studying about people (what they are like and why they are the way they are)	5	

7. If you could have a real friend of ideal qualities and values, what would this person be like?

What age would this person be? Age makes no difference.

Would this person be male or female? Female

Whom would this person be most like that you now know? Suzanne Perry or Lynn Smith (See Back ①)

What would be the most important qualities this person would have? (List these in order of importance.)

I think they should be
- trustworthy.
- loyal
- understanding
- honest
- sense of humor

I really don't have a perfict age for the perfict friend (or really even the six). I'm not saying Suzanne or Lynn are the greatest but they do show real friendship toward me. I know other people as friends also such as Gilda Hendriks or April Cain. The thing thats makes friendship is Trust.